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MRS. FISKE

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE, - - EDITOR

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MOST enterprises specially projected and declared to be "theatres for the people" would seem to infringe on the general plan as to all theatres.

RICHARD STRAUSS, composer of Salome and Elektra, has been visiting in London, and in response to a facetious query as to whether he would write a symphony on the noises of London, replied that it was a good idea. Better wait until he listens in New York.

THE police of Chicago are now censoring the performances in certain theatres of that city. While THE MIRROR does not believe in censorship as a general proposition, it is ready to admit that if there is anything in a performance that strikes a policeman as immoral, it should be toned down or eliminated.

IF the "pass" system that has prevailed in the theatre from time immemorial really could be abolished—or even confined to a legitimate limit—theatre attendance would be greatly augmented. One pass handed to the average citizen inspires him with the notion that the theatre is an eleemosynary institution.

SO CARUSO has "started a search for a youth possessed of qualities that may be developed to produce the world's greatest singer." A commendable quest, and one reflecting credit upon an artist who, apparently, unlike a majority of his kind, desires a successor. But searches for things of exceptional value—especially for genius allied to rich accessory gifts—are seldom successful. These artistic advents are commonly fortuitous and accidental.

APROPOS of the fact that the SHAKESPEARE documents discovered by Professor CHARLES W. WALLACE are to be permanently exhibited in the museum of the Record Office, in London, Dr. WILLIAM MARTIN, an English Shakespearean scholar, holds that the signature of SHAKESPEARE "shows that he suffered from writer's cramp or some nervous paralytic affection of the hand, and, moreover, that the signature was written with a quill pen that spluttered." Well, for one suffering from writer's cramp or some nervous paralytic affection SHAKESPEARE did very well. What might he not have done with a fountain pen?

WOMEN AND THE DRAMA.

THERE was a convention of women's clubs at Evanston, Ill., recently, at which forty clubs were represented by 165 delegates, who formed there the National Drama League of America.

Considerable significance attaches to this convention. For one thing, it showed the widespread interest in the stage, which extends to every part of the country. The fact that it is not confined to New York or any of the large cities is the best part of it. The remarkable intelligence with which the theatre and its attendant interests, dramatic criticism, etc., were discussed, must astonish metropolitan playgoers and make them take a more serious view of the subject than to regard dramatic art merely as a perfunctory pastime. The objects of the League were set forth in the following platform:

To watch the work of dramatic critics, accepting the dicta of those found able and conscientious as authoritative, and showing up the erratic, sensational and space-filling variety.

To guarantee audiences sufficient to warrant the production of plays now considered too great a risk by managers.

To encourage the printing of good plays for study and preservation as literature.

To educate the general public taste through widespread study, so that it naturally will prefer the better class of plays.

The example set by the women's clubs which met at Evanston might well be followed by women's clubs elsewhere, and each such convention might profitably adopt these resolutions and act upon them. Mrs. A. S. BEST, one of the principal promoters of the League, defined a line of policy in an address which was in part as follows:

It is time the women of the nation rallied to the relief of the country's stage. We should appreciate the power for good which the drama possesses, but we should also be keenly alive to the danger inherent in the powerful influence of the stage over our public if that influence is not ennobling and uplifting. As exercised at present, efforts in this direction are too small and too much restricted to single cities to have any widespread effect. There must be some strong central body that will direct all the work and force co-operation among the different local organizations.

Women undoubtedly exert the strongest indirect influence upon the stage, and whether WILTON LACKAYE was entirely right or not when in a recent address out West he declared that the women who go to the theatre are responsible for the immorality of the stage, it is largely in the hands of women to correct some of the evils complained of. They are the best patrons of the playhouse, and their wishes will receive attention if voiced plainly enough through their refusal to attend performances that insult their sex.

At the same time such a woman's movement as proposed in the Evanston convention must not assume an intemperate character by condemning plays which teach lessons in morality in an indirect way. True culture, as GOETHE declared, may exist in the audacious and grand. "We should take care not to be always looking for it in the decidedly pure and moral. Everything that is great promotes cultivation" as soon as we are aware of it."

All plays cannot be written on universal truths if the design is to make them palatable alone to the mind not yet matured or else to minds that are dwarfed and sterile by nature or strained conditions.

A GENTLEMAN named SWAFFER—what's in a name?—stirred up London the other day by asserting, among other things as to its theatrical entertainment, that "the only difference between going to bed and going to the theatre is that you dress for the theatre and undress for bed. If you are wise," he added, "you will sleep in both places. If nearly all the actors in London blew out their brains the cheering crowds in Trafalgar Square would remind one of Mafeking night." Which suggests that the same cannot be said either of New York plays or players. Among the players here popular are numbered several fine imported specimens. Mr. SWAFFER had better follow example and emigrate.

THE beginning of the end of another theatrical season. May it close with a boom!

PERSONAL

LATHAM.—Last week in this column was mentioned the bevy of young players in Seven Days who by their work are commanding the attention of the theatregoing public. Florence Reed was the young player selected for last week's notice. This week Hope Latham has attention. Miss Latham is a player with but five years' experience. In John Drew's production of His House in Order Miss Latham played the French governess and understudied Margaret Illington, whose role she assumed several times. The following season Mr. Drew retained her for the part of Baroness Grancios in My Wife. A short season in the Chestnut Street Stock company in Philadelphia preceded her great success, which was one of the individual hits of the season, in Mrs. Fiske's production of Salvation Nell last season. This was Miss Latham's first great opportunity. She grasped it with an ability that surprised the public. In the extremely coarse Myrtle O'Dell Miss Latham, whose own character is quite different from Myrtle's, found human traits which made the depraved Myrtle a sympathetic unfortunate. In Seven Days, with her clever associates, she has made of this play, which came to Broadway unheralded, one of the great successes of the year.

CHERRY.—Daniel Frohman announces as one of his new stars that well-known leading man, Charles Cherry. Edward Peple's new melodrama, The Spitfire, which was recently tried out by the John Craig Stock company at the Castle Square Theatre, Boston, will be the medium of launching Mr. Cherry as a Frohman star. After several years as leading man in the companies of Henrietta Crosman, Elsie De Wolfe, Ethel Barrymore, and Maxine Elliott, Mr. Cherry starred in his own play, The Bachelor, last season and the beginning of this season. Mr. Cherry will open in his new play at the Lyceum Theatre after Mrs. Fiske's engagement there.

LOWELL.—It is art indeed—that makeup which Helen Lowell uses in The Lottery Man. Such a disguise, which eliminates all personal attractiveness, shows a player's sincerity in her work. Miss Lowell is not restrained by vanity, as many character actresses are, from hiding every vestige of her charming self. Even one who is accustomed to seeing players on and off the stage could never recognize Helen Lowell in the part of Lizzie if he did not know that Lizzie, the old maid, is really Miss Lowell. That the American stage is not a mere exploiting ground for feminine beauty, a statement often made by those who sigh for the "good old times," is proved by the manner in which Helen Lowell in The Lottery Man and Nance O'Neil in The Lily conceal their attractiveness.

MILLS.—In selecting Frank Mills as her leading man in A Man's World, Mary Mannering has chosen a worthy successor to Charles Richman. Mr. Mills has held the same position with many prominent stars, notably Mrs. Fiske, Mrs. Patrick Campbell, Lena Ashwell, Eleanor Robson, and Olga Nethersole. Mr. Mills was last seen on Broadway with Frank Keenan in The Heights, at the Savoy.

GARDNER.—Jack Gardner is to have the leading male rôle in Madame Sherry, the play in which A. H. Woods is to star Lina Abarbanell. Mr. Gardner is the light opera tenor who was seen in New York early in the season in the title rôle of The Chocolate Soldier. He will be remembered also for his successful rôles in The Talk of New York, The Yankee Prince, and Fluffy Ruffles. Having considerable acting ability, which he displayed in The Chocolate Soldier, it would not be strange if he graduated soon from musical into straight comedy.

COLLIER.—Constance Collier, who was seen this past season in Israel in this country, will be a member of Sir Herbert Tree's company in Othello when he makes his London production of this tragedy on April 29, and will appear as Desdemona.

The Usher

"Every now and then a discussion comes up whether acting is, strictly speaking, an art," remarked a well-known old-time critic to the Usher. "Strictly speaking, acting undoubtedly is an art," he continued; "but the term needs to be qualified. Great acting is an art—a great art. The general run of acting, as manifested in the cases of thousands of so-called actors who are attached to the stage, comes well within the restricted qualification.

"Kyrle Bellew once declared that acting is not an art. At the time I resented the statement. Since then my opinions have changed. I now believe that acting with a great many of its professors is a disease.

"Observe that in most cases where children appear in a play they are commended by the critics for the naturalness of their acting. In numerous instances their work is praised above that of their adult associates. Now if acting—mere acting—were an art, this could not be possible. It is exceedingly rare to hear of a child phenomenon in music, which, like acting, is an emotional quality; and it is much more rare to hear of a child sculptor, painter or novelist.

"Again, the peasants of Oberammergau cause world-wide pilgrimages to be undertaken to their theatre by strangers who are deeply impressed by the realism of their acting. They are not professional or trained actors—at least they were not in the beginning, whatever they may be now.

"Recently," continued the speaker, "an astonishing performance was given by the Village Players of Aldbourne, England, which is apparently so obscure a place that the London *News* refers to it as 'the recently discovered village of Aldbourne.' The play was called The Village Wedding, and from what I was able to gather from reading a column description of the performance, I inferred that it was excellent. Granville Barker, Bernard Shaw and other London notables went there to see it. It took place in a converted malthouse and was represented entirely by village talent. It must have been a good performance, since one of the London critics wrote that 'the acting was uncanny in its perfection and the few technical faults only emphasized the extraordinary talent of the cast.'

"So I have come to the conclusion that anything short of really great acting is not an art, but an inherent talent of mimicry in the majority of mankind, beginning with childhood somewhere about the age of five. It becomes an art at the hands of persons with genius capable of molding this inherent quality into the highest form of similitude in depicting the passions and intellectual phenomena of mind and character."

♠

Two of our most vivacious musical comedy songbirds have drawn public attention to themselves during the past week in a manner rather better than their press agents could have done for them.

Nora Baynes—she of the seductive person and singer of "Kelly"—openly rebuked a party of men, said to be army officers, who hissed her mild parody on "The Star Spangled Banner" during Wednesday's performance of The Jolly Bachelors at the Broadway Theatre. She stopped her song and referred to the hissers as "inelegantly intoxicated," and expressed her regret that she could not have them put out of the theatre by the ushers, because the ushers were women.

At Atlanta, Ga., Marie Cahill's big picture hat, which she wore in a box during a performance of an unnamed melodrama on Thursday, led to protests and incidentally to a side scene that monopolized the interest of the audience. It seems that sections of the South are still insensible to the charms of Fifth Avenue picture hats. Miss Cahill, who was resting with her company during Holy Week in Atlanta, and was attending the performance, was confronted by brutal ushers with the alternative of removing her hat or leaving the theatre, and finally chose the latter course.

Miss Bayes' regret that her ushers were girls instead of men was probably not shared by Miss Cahill. "Lady" ushers would, of course, have stood appalled in the presence of a picture hat.

♠

In his highly interesting volume, "Their Day in Court," Percival Pollard, discussing "independent theatre" movements, speaks with some authority.

Some ten years ago he was himself active in such an enterprise. Its name was the Criterion Independent Theatre, as those with memories will recall, and back of the venture—as well as a clarion for it—was the weekly journal known as the *Criterion*.

"Even in our small circle there may have been black or dingy sheep," reminiscently remarks Mr. Pollard; "but in the main we were all simply fighting for art and truth as we saw them.

"On that staff of the *Criterion* were assembled, among others, such men as Vance Thompson, Bliss Carmen, Charles Henry Meltzer, Walter Blackburn Harte, Charles F. Nirdlinger, and myself. The paper had been put editorially in charge of an Americanized Frenchman, Henri Dumay, and he applied—for perhaps the first and only time in American journalism—the system of letting each man write just what he chose to write.

"As a result, New York had for about a year the first paper that had been able to 'make it sit up' since the earliest days of militant journalism. The paper had those qualities—on the importance of which in all critical writing I have so insisted—personality and prejudice.

"Eventually," continues Mr. Pollard, "the paper succumbed to the increasing cowardice of its business managers. But it had not been wasted. It had shown what was possible. Never again could the croakers say that what the French do we could not do also. Also, before the end came, we had one effort at an independent theatre and—no small matter—we added materially to the score of our enemies."

♠

This theatre—which was housed at the Madison Square Theatre on some occasions and at the Berkeley Lyceum on others—first produced Ibsen's Borkmann in America, with the late E. J. Henley in the name part; it gave the first American performance of Echegaray's El Gran Galeoto, from which Charles F. Nirdlinger later made The World and His Wife.

"It was in November, 1897, that our Independent Theatre made its bow," says Mr. Pollard. "'Ted' Henley never again, I think, acted after that performance of Borkmann. Fine artist as he still was, his voice had already begun to show the corrosion of liquor. Consequently he played the part of Ibsen's ruined tradesman—typical whiner at fate—in a sort of hoarse whisper which by no means detracted from the realism of the scene. Curiously enough, Henley himself had, as actor, reached that stage when he vapored lengthily of his successes and failures in the past, and became, indeed, tiresome enough with his curses at his luck. So you may appreciate the wit of James L. Ford's remark anent this performance.

"We were in the Fifth Avenue Hotel, cooling our throats between the acts.

"'What do you think of Borkmann?' I asked him.

"'Borkmann!' said Ford, 'h——! That's nothing but Ted Henley at the Gilsey House!'"

♠

"What has become of Rose Eytinge?"

This question is often asked by playgoers whose memories of the theatre of other days—the better days, they say—and by members of the profession prominently active in those days. They are curious about this former queen of the stage, and they wish her well.

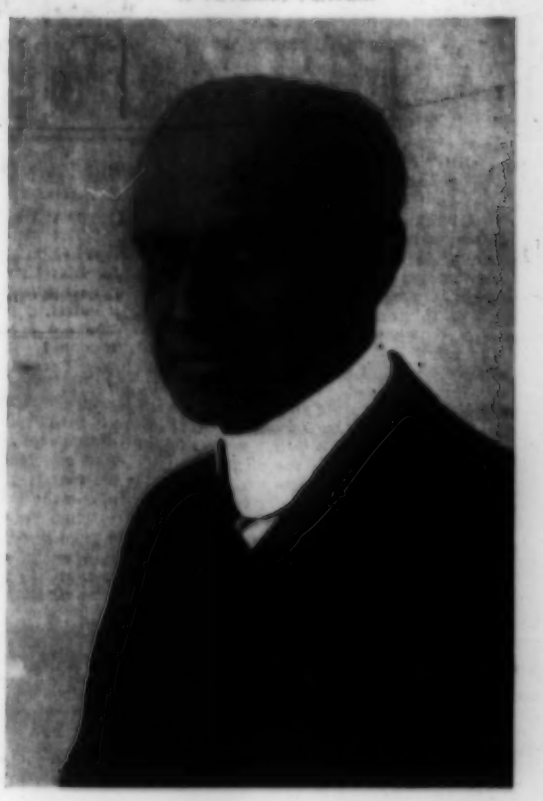
Rose Eytinge is in Brooklyn, and the artistic impulse, joined to necessity, still actuates her. She resides at 6 South Portland Avenue. And she is still teaching—implanting in young ambition something of the arts and graces that distinguished her work as an actress when she trod the boards.

It would be an inestimable boon to the stage of to-day if this sterling old player could convey the essentials of her art to all the young players whose hopes are centered in the theatre, and whose youth and vigor need such an influence.

CENSORSHIP OF POSTERS.

The Associated Billposters of the United States and Canada at their convention in Philadelphia appointed a censor to pass judgment on the character of pictorial and other posters to be displayed in public places by members of their organization.

A VETERAN PLAYER.



Edmund Milton Holland, of whom an excellent likeness is given above, is a credit to the name of Holland, which for many years has been prominently, honorably and artistically associated with the American stage. His long list of roles in many plays shows a wonderful range and versatility. Mr. Holland's career began more than half a century ago, when he made his first appearance at Wallack's Theatre, Dec. 20, 1855, as Master Thompson in To Parents and Guardians. Mr. Holland is now at the New Theatre.

ACTORS' FUND FAIR FANCIES.

At the Actors' Fund Fair held at Madison Square Garden in May, 1892, Edwin Booth handed Louis Aldrich his purse and said, "Spend every cent in behalf of the Fair for me."

The Fair Committee of the Fair of 1892 included the following prominent names: A. M. Palmer, Henry C. Miner, Frank W. Sanger, Louis Aldrich, Edwin Knowles, Charles W. Thomas, A. B. de Freece, Al. Hayman, and Daniel Frohman. Of these Messrs. Hayman and Frohman alone survive. Mr. Hayman is in Europe, but Mr. Frohman is energetically devoting much time and thought toward the success of the coming Fair, in conjunction with that able executive, Charles Burnham.

The first two tickets of admission to the Actors' Fund Fair of 1907 were bought by two prominent theatrical managers at the voluntary price of $750 each. Those same managers are now active workers for the Fair.

Advertisements for the 1907 Fair were published daily in one New York city paper free of charge for twenty weeks, and these, paid for, would have amounted to $2,462.50. Advertisements were also carried free for sixteen weeks in many other daily and weekly papers, giving a generous publicity.

The ensuing Actors' Fund Fair has brought to mind the following incident which occurred at the Fund's previous Fair: A well-known leading actress officiated as a saleslady at a booth where toilet and other small fancy articles were on sale. One evening a pompous, parsimonious party paused at the booth, and furtively glanced at the goods displayed, at the same time casting a look or two at the actress, who, being on the alert for trade, addressed the parsimonious party, and the following dialogue ensued:

L. A.—Good-evening, sir; permit me to call your attention to this box of dice.

P. P.—I never game.

L. A.—Here is a pretty cigarette case.

P. P.—I never smoke.

L. A.—I can show you a real English razor.

P. P.—I never shave.

L. A.—This is a handsome pocket flask.

P. P.—I never drink.

L. A.—I'm sorry, sir; but we've nothing else here to offer but these fancy wash-cloths. (Curtain.)

The lady guests of the Actors' Fund Home are not only making fancy wash-cloths voluntarily for the coming Fair, but handsome slippers, neckties, cushions, etc., and some of the gentlemen are contributing useful articles as well, all of which will be on sale at the Actors' Fund Home Booth.

F. F. Mackay, who was an actor for forty-seven years, and an ardent worker for the Fund for twenty-three years, has long been and is now the chairman of the Actors' Fund Executive Committee, and is also regarded as the guardian of the Home. His energies and enthusiasm are undimmed.

G. M.

The Matinee Girl

DOROTHY DONNELLY, blushing a bit vexedly, tosses her head and makes final admission that her hopes are built upon mascots and talismans.

Mauve is her lucky color, and she always contrives to have a bit of that rich hue about her person. If her gown is not of that shade she wears a hat that has some touch of it, or a scarf of mauve silk or a pair—well, we won't follow the intricacies of the toilet into sacred realms. But Miss Donnelly herself told me that every night she appears as miserably fascinating Madame X she wears a bit of purple velvet ribbon pinned beneath her faded bodice.

Seeresses have told her that mauve is her lucky color. "It is my astrological color," she explains. "Another reason why I like to wear it is that whenever I have worn it I have had a success. I wore mauve in Candida. Mauve and blue is a favorite combination of mine."

Then Miss Donnelly faced about and proved that her success depends not at all on amulets, but on an unusual thinking power betrayed by these sage droppings from her smiling lips:

"Charm is wonderful and desirable, but the time of the exploitation of mere charm on the stage is past. The real successes show that it is acting that has counted the past five years." And, "The impulsive woman of affections and sympathies, not dominated by ambition, is the better actress; but the intensely calculating, wholly ambitious woman may become richer."

There has been an undue confusion of the personalities of Malvina Longfellow and Stephanie Longfellow. Malvina is one of the cast supporting Madame Olly in The Whirlwind. Stephanie is a young leading woman esteemed in and beyond stock circles.

Both have been alluded to in print as cousins of the gentle author of "The Psalm of Life" and "Evangeline." Stephanie can point to her own particular and accredited branch of the Longfellow family tree. Malvina cannot, the fame thus accorded her having been bestowed by a too zealous special writer for a Sunday newspaper.

Malvina Longfellow is in private life Malvina Longfelder. It was the accident of a mispronunciation of her name by a stranger which suggested to her the more famous and euphonious title for stage use.

At twenty she has won another sort of fame, for to her Paris has awarded the world prize as a beauty. She is the most popular model in New York and she has been described as the most photographed girl in the world.

For a year she was a student in the American School of Dramatic Art. She played the role of the stenographer in The Great John Ganton, and the nurse in The Watcher, and a short stock season under Edith Ellis' direction in Brooklyn.

"Colonial, isn't it?" asked a guest when Strongheart Villa bursts upon his vision, a study in gray upon a green hillcrest, at North Haven, Long Island.

Robert Edeson, with the half grim, half humorous smile of the American actor of American plays for Americans, answered:

"Well, I think they do call it Colonial, but we have changed it so much to suit our needs that I just call it comfortable."

"Comfortable" Strongheart House deserves its adjective. There is no more restful Summer home of actors in this country. Its wide verandas woo one to a hammock nap. The shower baths attached to each guest room are luxurious wakeners, self-applied, of course.

Mr. Edeson has been loyal to the play which made his villa possible, for the entrance hall is hung with Indian bows and arrows, wampum, moccasins and feather headdresses and blankets worn in the play. The living room is, save for the dull brown rafters and panels, a study in old gold. The dining room has a frieze of marine views, many setting forth in ships. The bed chambers are big, sunny, hospitable reminders of the sleeping rooms of the South, looking out upon a long water front, protected by a new sea wall, with bathhouse and landing pier. Between the house and the sea wall is a tiny lake, with a rustic bridge and teahouse.

Strongheart House is Liberty Hall for the friends of the star and his wife. "Come out and be turned loose," he invites. "There's only one rule at Strongheart: 'Be on time at meals.'"

"The road is very amusing and exasperating," is a young star's summary of the unfamiliar land contained in a sprightly letter. "This place seems to think we are quite wonderful, and of course I like the place. You see I have the true actor's spirit, although I sometimes long for the spirit of a good French *chef*."

Mrs. Sol Smith's eightieth birthday party at the Professional Woman's League was illuminated by two facts, that a woman may look and feel, and in all substantial respects be, twenty years younger than she is if she adopt the only true sliding scale of age.

That is to follow Mrs. Smith's rule: "Take things as they come and try to think they're not as bad as they are." The other is that often repeated, but again and again proven, that the dramatic profession is the warmest hearted, most generous in the world.

Last Spring at a testimonial tendered her by members of her own profession and attended almost wholly by players, a once-eminent actress in her farewell address spoke of the loyalty of the public and lauded its never-failing memory. The occasion was one too grave for smiles. But under Spring hats or beneath false swirls or toupees there flitted ironic countings up of the "public present." The public does forget. It is the profession that remembers. It was the profession that gave her surprise party to the oldest actress on the American stage. The rooms were crowded with younger actors and actresses. The "gift of gold" came from the profession. It was a fellow-actor, F. F. Mackay, who wrote this:

TO MRS. SOL SMITH ON HER EIGHTIETH BIRTHDAY.

Life is a dream, so it may seem,
To those who dissipate nights
And sleep away days;
But life is no dream to the actress, I ween,
Who ever works most when she plays.
Our loved one to-night
Has been strong in the fight
For public approval in art.
She has won a fair fame
And distinguished her name.
With eighty good years on her matronly brow
She still holds her place even now
In every good play-lover's heart.
Long may our love make cheerful her life,
So truly devoted to art.
With each coming day
May the sun's brightest ray
Warm and gladden her heart!

Louis Stern telegraphed her:

"Rumors of eighty years absurd. You are eighteen. I offer you a soubrette part for next season."

"Eighty Years In or Near the Profession," Mrs. Smith might entitle her book of reminiscences, of which I have had a glimpse, a glimpse that dazzled by its glints of the brilliant personalities of Edwin Booth and Lawrence Barrett and other "giants of those days." Rare old photographs, among them that of one of the first and most scintillant critics, likewise a cousin of Mrs. Smith's, Kate Field, will illustrate it. More than half of Mrs. Smith's life was spent on the stage. Its beginning was among players of that time, for her father and mother were among the revered names of Boston, as revered as that of Mrs. Vincent, who at her passing was honored by the giving her name to an hospital.

The psychic arts are engaging the attention of many actresses. Of the scores who have talked to the Matinee Girl upon that theme Dorothy Dorr has gone farthest and deepest in individual experiments. Miss Dorr ought to give an afternoon to a drawing-room talk on the subject, inviting sisters of her own and other professions to hear.

"You poor thing! You don't know Hattie Williams?" A member of The Girl He Couldn't Leave Behind Him company looked pityingly upon me. She continued to give her star a "character," for the praise from one of her company, with which she has weathered rehearsals, a first-night, and a tour and a New York run, is a valuable testimonial.

"Hattie Williams is the finest, most human proposition I have met in years. When you say a 'regular,' it spells H. Williams. I seem to enthuse violently, and you know it is not my habit, but red blood deserves recognition, and I always give credit to same."

In traveling about the world I've come to understand
Proposals are not planned in any sort of land;
To ask a girl to marry is embarrassing, no doubt,
But it's something that is in you,
And you've got to get it out.

This is some of the wisdom sung by Maude Raymond in The Young Turk.

Oswald Yorke, being congratulated for the thousandth time on his connection with the New Theatre, said, "Yes, it is pleasant and there is a delightful atmosphere. It is almost too delightful."

"Why?"

"On the evenings that you don't play you feel lazy and useless and quarrel with your wife."

Valeska Suratt is now The Girl with the Whooping Cough. Of course, after the gowns she wore in The Belle of the Boulevards.

THE MATINEE GIRL.

Mr. and Mrs. Robert Edeson at Their Home, "Strongheart," North Haven, L. I.

PAID IN FULL SUIT SETTLED.

The suit of Florence Gerald against Wagenhals and Kemper and Eugene Walter regarding Paid in Full and Miss Gerald's play, An Idol of Clay, which was begun in July, 1907, was settled out of court by satisfactory compromise last week. Miss Gerald is satisfied with the financial arrangement, which was an establishment and vindication of her original claim.

PARTY AT THE HERALD SQUARE.

William B. Reynolds, representative for Blanche Ring in The Yankee Girl, entertained Kyrle Bellew, Mrs. Thomas Whiffen, Gladys Hanson, Jane May, Anne Sutherland, and Frank Connor Thursday evening at a box party to see Miss Ring's new play. A dinner at the Café de l'Opéra, at which Miss Ring was present, followed.

THEATRES IN ROME

VERDI'S DON CARLOS THE GREATEST NOVELTY OF THE SEASON.

Mascagni Presides at the Conductor's Desk and Shares in the Applause—Analogy of Fate Between Don Carlos and Norma—First a Failure, Then a Triumph—Great Singers of the Past—Butti's New Comedy.

(Special Correspondence of The Mirror.)

ROME, March 10.—The greatest novelty of this season (so far) has been Verdi's Don Carlos. It had the same fate as Norma when first produced in Milan. "And yet," wrote Bellini at the time, "I think there are some good things in it."

Don Carlos, now restored to its primitive richness, has proved to be a gigantic success. It is the most interesting performance of this season, for its own beauty and the perfection of its interpreters. The scenery is also perfect, beautiful and historic. The artists were Madame Russ, Mr. Walter, Mr. Bassi, and Mr. de Luca.

Madame Russ has a penetrating and insinuating voice, and her acting is as perfect as her singing. In the fifth act she was absolutely splendid, and the whole house applauded her enthusiastically. Signor de Luca, although indisposed, recovered all his qualities before the end of the first act. His voice was of the purest metal once more, and was full of low and touching accents.

Mascagni it was who directed the opera and who had directed all the rehearsals, and he had his part of applause. He is indeed one of the most intelligent opera directors now in Italy.

Don Carlos has thus had the same history as Norma—first a failure, then a triumphant success.

When Norma was first given in Milan Pasta was Norma, and Grisi, then a young girl in her teens, Adalgisa. No other singer in any country made such an artistic figure of Norma as Grisi and Pasta, and Grisi was even greater than Pasta in this opera. No woman of any feeling ever heard Grisi in Norma without shedding tears, and few could resist the terror she caused in the *terzetto*. There is only another *terzetto* in Italian opera equal to this one, and that is the *terzetto* in the Lombardi, by Verdi. Here again is a strange coincidence between Bellini and Verdi.

The first time that Norma was given in Naples Malibran, the greatest artist of her day, was Norma, and she caused the public to tremble with enthusiasm in a delirium of admiration. "Angel and demon," the Neapolitans called her. No one ever sang "Casta Diva" as she sang it. In the celebrated *terzetto* Grisi was perhaps stronger. In the duet "In my Hands, at Last, Thou Art" Malibran was superior even to Grisi and to every other artist of her day. Every note she sang in that duet created a perfect delirium in the public. At the end of the opera she was followed to her apartment by the whole public, carrying lighted torches and crying "Evowa!" Every one was frantic with delight. Such a success had never been known in Naples before.

And this was the Norma that Milan had hissed! Poor Bellini.

Butti, one of the greatest favorite dramatists now in Italy, has written a new comedy, The Castle of Dreams. He has no fewer than sixteen other new comedies on hand. Goldoni had once sixteen comedies on hand, and Ferrari wrote a comedy on them, calling them His Sixteen Comedies. Butti, however, denies that he is at work on sixteen new comedies.

"One at a time," he says, "is enough for me! And The Castle of Dreams is one of these. I began it in an hour of nervous prostration. Gradually the characters seemed to take life and began to assume human shapes. I no longer invented a plot. The plot invented itself, self-binding me, as if I was one of the plot myself! And now my Dream (for dream it was) is going to be produced on the stage, and I shall see it again as I saw it in my living dream."

We are all curious to see this "living dream." But we do not know yet when it will be given. We hope soon, for we shall not have any novelty of importance before Easter. Lent is discouraging on the stage in Italy, as players and play-writers know to their sorrow and too well. S. P. Q. R.

STAGE HANDS TO ACT.

The stage hands of the Bijou Theatre, where The Lottery Man is playing, have written a letter to Lee Shubert in which they express their belief that they could give a competent presentation of the farce-comedy and suggest that the receipts would "prove a material drop in the bucket among the many items of benefit that are coming into the Actors' Fund." The letter also includes a formal request for the use of the play, costumes, scenery, properties, wigs, and the services of Mr. Hadfield, stage-manager of the company. The letter bears the signatures of J. J. Loughran, R. M. Phillips, F. D. Ormston, W. Pennington, W. H. Alexander, William Lehman, L. C. Duflocq, C. C. Famall, P. J. Woods, Thomas Flanagan, J. Pennington, S. Daunt, P. Rossiter, H. Farrell, Tony Ortner. Mr. Shubert has given the project his approval and is now arranging the matter with Mrs. Rida Johnson Young, author of The Lottery Man.

A CHANGE IN STANDARDS

The Conjunction of Shakespeare, Marlowe, Maeterlinck Hauptmann and Ibsen in the Theatrical Horizon of Effete New York and Its Probable Significance.

It is doubtful if New York has ever experienced a condition in theatrical affairs quite so different from anything within the recollection of the oldest playgoers as is now the case. It seems as though the leaven of a new dramatic energy were about to begin a process of fermentation, the ultimate result of which no one can foresee.

Despite the flings at Shakespeare, Ibsen and the virile writers of drama which is the fashion among certain classes of supposedly cultured people, here is a little schedule of facts which provides food for thought:

1. Shakespeare's As You Like It is produced to capacity audiences at the Academy of Music.

2. The Ben Greet Players give the first performance of Christopher Marlowe's old drama, Doctor Faustus.

3. The New Theatre produces a miracle play of the thirteenth century, Sister Beatrice, by Maeterlinck, and the critics enthuse over it.

4. Four Ibsen plays are scheduled for early production by two of the leading actresses of America, Mrs. Fiske and Nazimova, and the New Theatre produces the fourth act of Ibsen's Brand.

5. The New Theatre stages A Winter's Tale in the Elizabethan manner.

6. A company of players maintains itself at the Garden Theatre by producing standard and unusual plays.

There may be in all this a significance which portends nothing or much. It appears to be something more than coincidence. It may not mean a return to the classic school. It probably does not. Classic productions are always sporadic and not necessarily influenced by the signs of the zodiac.

No doubt, with the inherent tendency of the stage to echo the trend of human thought, the mental unrest in metaphysics, speculative philosophy and religion of the day is exerting some pronounced influence on the theatre. It is obvious that the public demands something virile, something that it can take hold of, like the tannin in overdrawn tea.

Apparently the public is growing tired of the inanities in the plays to which it has so long been treated. The plays of the modern class that are the most successful in New York to-day are melodramas and farces—Madame X, Alias Jimmy Valentine, The City, Seven Days, and The Lottery Man. Musical comedies, except two of very superior interpretative interest, are practically stepping time only. The vogue is for operettas of genuine musical charm, such as The Chocolate Soldier, The Dollar Princess, and The Arcadians. Grand opera is given at three theatres at once.

Sothern and Marlowe in a Shakespearean repertoire are playing a return engagement at the Academy of Music to unprecedentedly large audiences. Any one who attended the opening performance of As You Like It must have been impressed by the earnestness displayed by the audience in following the Shakespearean text. A more respectful gathering never listened to the interpretation of the Master Dramatist. The people who patronize the Academy so largely come from sections that are closer to the heart of things than those who patronize the uptown theatres. The only reprehensible conduct on the opening night came from a left-hand box, occupied by a coterie of well-dressed rounders who took their departure before the play was over, to the great relief of the entire audience.

This engagement follows close upon one of five or six weeks which was remarkably successful in a material sense.

The Ibsen plays scheduled for early production, aside from The Pillars of Society, in which Mrs. Fiske opened her season at the Lyceum, are Little Eyolf, Lady Ingar of Ostrat, and The Wild Duck, in which the Shuberts announce that Madame Nazimova will appear in the course of her tenancy of the new Thirty-ninth Street theatre which is to bear the actress' name.

Mrs. Fiske adds to the list of unusual plays Hauptmann's fantastic playlet, Hannele, which she is to present during her engagement at the Lyceum, not to mention Schnitzler's quaint dramatic conceit, The Green Cockatoo.

Six months ago it is quite probable that an entirely different verdict would have been rendered on Maeterlinck's Sister Beatrice than was returned when that strange miracle play was presented at the New Theatre two weeks ago.

It cannot be truthfully said that success attended the revival of Doctor Faustus, but success is not necessarily to be won by a drama which does little more than answer the description of a literary curiosity. On the other hand, the Ben Greet Players have been able to hold their lease on the Garden Theatre by appearing in equally curious plays, including Everyman, and some significance attaches to the fact that the attempt to interest the public in a play such as Doctor Faustus is made at all.

The prophetically gifted will have something to digest in these simple facts. A conjunction of Shakespeare, Marlowe, Ibsen, Hauptmann, and Maeterlinck is hardly a matter of accident. New York is too skeptical, too materialistic, to amuse itself over literary curiosities. And theatrical managers are too highly sensitized by experience to the influence of public opinion to indulge recklessly in faddish self-amusement which can only trench disastrously on their exchequer. They must feel that there is a demand for the unusual play; that the public will respond to the allurement of the drama which embodies beauty, poetry, philosophy, life—but always strength—no matter what form it takes, even to the extent of allegory, miracle and melodrama.

All this does not conclusively argue an improvement in taste which is likely to be permanent, but it does argue that a subtle change is going on in public taste, out of which will grow a concrete condition for a different standard than that prevailing for some time past.

Nothing fluctuates like theatrical taste, except the quotations on the Stock Exchange. Since days antedating Shakespeare the stage has had its ups and downs. Repeatedly it has reached a low state of morality, when its influence was notably bad. It has always recovered higher ground, and almost invariably through a revival of standard and classic models.

We have, possibly, seen the last of The Queen of the Moulin Rouge, The Girl from Rector's, and that genre. Their sisters who come after may not find the public so clamorous for what is decollette and suggestive. To make audacious drama acceptable it must possess excellences.

Just at this particular time public taste in effete New York seems to be turning from the insipid nothings of the past decade to the standards which will re-establish, for a time at least, the domination of intellectual art.

ASMODEUS.

THE RADCLIFFE COLLEGE CLUB.

Young Women Who Hope at Least to Equal the Success of Harvard Students as Dramatists.

Radcliffe College, in Cambridge, has a class in playwriting which is instructed by Professor George P. Baker, of Harvard College. Far be it from any mind to think that Radcliffe is the girls' part of the men's college, but still the two colleges are in Cambridge and the young women receive their instruction from Harvard professors, taking work similar to that of their brothers across the campus.

But that is not the point. The Harvard men formed a Dramatic Club and kept its membership clear of the girls, who were doing similar work at Radcliffe. For years the girls struggled along, envious but passive. To-day the situation is different; the girls made a protest, and by a sweeping vote of the playwriting class they formed a Dramatic Club of their own. That much accomplished, they have made point against point tell, and in a few months have swept into an enviable position in the college life.

Enrolled at Radcliffe are several young women who have made reputations out of college, and it was these members who started into activity the mild protest of the undergraduates. After forming their club they at once seized upon the idea of electing professional women to club membership. This was a difficult thing to accomplish in a way, but the girls bravely set about it.

Maxine Elliott happened to be playing in Boston when the club idea struck the college, so she was approached for membership, and although Miss Elliott was rehearsing two new plays she graciously took the time to encourage the students and accept honorary membership. In rapid succession Miss Marlowe, Miss Anglin, Mrs. Fiske, Miss Adams, Zelda Sears, and Henrietta Crosman joined the club, each woman pledging her assistance to its successful career. Miss Anglin and Miss Crosman addressed the club on plays and the art of dramatic technique. Miss Anglin gave a reception to the entire membership on the stage after a performance, and advised the girls, telling them in all seriousness that if they cared to have her act as a critic of plays they might send on all they wished and she would read them. Then Miss Crosman on her visit to Boston gave a talk on the "uplift of comedy," and further delighted the girls by telling them she believed so fully in women and their work that she was willing to be written down as saying that the play of the great future in America will be a comedy written by a woman. She was so heartily in sympathy with the idea of the young women writing plays that she announced that she would not only accept a play for her own use from the Radcliffe ranks, but would enlist her husband's sympathies. Mrs. Fiske's coming to Boston is waited with bated breath. The girls are on tip-toe with expectation, for Mrs. Fiske has had a play from the formidable Harvard ranks, and—well, the Radcliffe students believe their time is coming. Mrs. Fiske wrote so charmingly to them that all sorts of receptions are being planned for her entertainment. Julia Marlowe said of course Mr. Mackaye, Mr. Sheldon, and Mr. Vaughan Moody wrote delightfully, but the girls could, too, if they had the chance and encouragement. Zelda Sears "ordered" a play, and so have so many women in the first ranks of the profession that it seems as if Professor Baker's young women were really going to eclipse the men completely—or at least corner the play market.

What Professor Baker is doing in Cambridge is really admirable work. He is a man who embodies that most wonderful of all combinations—the temperament of the actor with that of the professor. He is sowing the seeds of a splendid drama which sooner or later will be felt all over America. A fund has been founded this year by Mrs. MacDowell, widow of the composer, by which young, aspiring dramatists shall be placed under Professor Baker's instruction. Any person—man or woman—may enter into this contest by submitting a play to Professor Baker, addressing him at Harvard College, no later than Aug. 1. He will read all plays sent to him, and from the number select the one he thinks shows the most promise, give the name of the winner to the MacDowell fund members, and they will notify the successful candidate. This is to help and encourage aspiring dramatists. The scholarship is for $600. The widest publicity is asked to be given this fact, as any one is eligible to enter the competition, the only stipulation being he or she must submit an original play.

Of course, Radcliffe is positive the winner shall be a woman.

The officers of the Radcliffe Drama Club are: Florence J. Lewis, president; Lilian Shuman-Dreyfus, vice-president; Katharine MacDowell Rice, treasurer, and Elenor Hallowell Abbott, chairman of the executive board. The president is also the secretary. She is an authoress and has served as assistant dramatic critic on the Boston *Herald*.

The club was formed in Boston at the home of Lilian Shuman-Dreyfus. Florence J. Lewis and Mrs. Dreyfus were joint founders of it, Miss Lewis being elected president and secretary at the first meeting. The club has three memberships: the charter members, composed of the young ladies taking dramatic literature under Professor George P. Baker at Radcliffe; an honorary membership, composed of professionals who are producers or actively engaged in promoting the best in dramatic art upon the stage; and an associate membership, composed of college dramatists or women who have made a name for themselves in dramatic life. The charter members other than the officers named, are Florence Lincoln, M. J. Evans, Marion Winnek, Katharine Searle, Mrs. Willard Reed, Louie Stanwood, Donna Alice Cope, Miss Wilcox, Miss Wheelock, and Charlotte Ham. The associate members are Mrs. Margaret Deland, Kate Douglas Wiggin (Mrs. George Riggs), and Josephine Prescott Peabody (Mrs. Lionel Marks). Mrs. Marks has won distinction not only in America, but her play, The Piper, won the Oxford prize in London and was selected to be performed at the dedication of the Shakespeare Theatre in May.

"THE MIRROR" DOES NOT KNOW, HIM.

THE MIRROR is indebted to H. L. Beach, superintendent of the Central Division of the Associated Press, Chicago, for information concerning one William C. Bidwell, who misrepresented himself to the Associated Press as "traveling agent" of THE MIRROR. This journal has no knowledge of Bidwell, except as here given, and employs no traveling agents. In other words, William C. Bidwell is an impostor in his claim to represent THE MIRROR in any circumstances.

ILLEGAL USE OF NAME.

An apparent attempt to trade on the reputation of Henry W. Savage is disclosed in the appearance of circulars announcing a production of The Mikado in Bakersfield, Cal. The phrase, "Henry W. Savage presents," appears conspicuously, with the name of Charles W. Swickard as the presumed star. Mr. Savage is taking vigorous measures to protect the public and himself against this imposition, and has issued a warning to managers and newspapers to that end.

CRESTON CLARKE DIES.

A Worthy Member of the Booth Family Taken Off by Tuberculosis.

Creston Clarke, second son of John Sleeper Clarke and Asia Booth Clarke, grandson of Junius Brutus Booth, nephew of Edwin Booth and brother of Wilfred Clarke, died at the Winyah Sanitarium, Asheville, N. C., Monday morning, March 21, after more than a year's illness with tuberculosis. His condition did not become serious until a few weeks ago, and his removal to the sanitarium did not take place till ten days before his death. Till the last Mr. Clarke did not give up the hope of soon returning to the stage, where for many years he had been a prominent exponent of Shakespearean and other classic productions.

Mr. Clarke was born in Philadelphia Aug. 30, 1865. He received his education in Paris and London, and in the latter city began his stage career as Francois in his uncle, Edwin Booth's, production of Richelieu in 1882 at the Adelphi Theatre. In 1886 he came to America and joined the stock company at Wallack's Theatre during the last years of Mr. Wallack's management. Here he was seen as Roy Marston in Harvest, George Seagrim in Sophia, Frank Moreland in The Harbor Lights, and Lieutenant Von Derveset in The Dominie's Daughter. The following year he organized his own company and made his debut as a star in the role of Hamlet in Richmond, Va., where his grandfather, Junius Booth, made his first appearance in America. He next went with Julia Marlowe as her leading man, and then filled the same position for Minna Gale. Two years with Daly's stock company followed, during which he appeared as Modus in The Hunchback, the Knave in The Knave, Orsini in Twelfth Night, Ruy Gomez in Faint Heart, in Little Miss Poddlekins, The Last Word, and Little Miss Million. In 1893-1894 Mr. Clarke again starred in Hamlet, David Garrick, The Merchant of Venice, Othello, and Richelieu. In 1897-8 he produced his own romantic play, The Last of His Race. In 1903 he interrupted his starring tour to appear in special stock engagements, after which he played in support of James O'Neill in The Adventures of Gerard and with Amelia Bingham in Olympe. For the three years following, 1904-7, he starred two seasons in Monsieur Beaucaire and one season in The Ragged Messenger. Then followed his tour in The Power That Governs. Mr. Clarke's last appearance was as the Drainman in The Servant in the House, with which he continued till forced by illness to give up the part about four weeks ago. Mr. Clarke's work has most always been with the classic parts made famous by his ancestors. Besides the plays named above he appeared in Much Ado About Nothing, Romeo and Juliet, As You Like It, Richard III, The Taming of the Shrew, The Fool's Revenge, The Lady of Lyons, Ruy Blas, The Bells, The Raven, Don Cæsar de Bazan, The Marble Heart, A Son of France, and The Only Way. He was married April 17, 1895, to Adelaide Prince, an actress and playwright, who played with him for several seasons. She survives him. The body was brought to New York for burial in Mt. Kensico Cemetery.

A PROFITABLE PERFORMANCE.

The final count of the receipts from the all-children performance of Alias Jimmy Valentine at Wallack's shows $3,676 profits.

THE PLAYS OF THE WEEK

To be reviewed next week:

PILLARS OF SOCIETY.....Lyceum
A WINTER'S TALE.....New Theatre
THE PALACE OF TRUTH.....Garden

Daly's—The Whirlwind.

(Baccarat) Drama of Parisian life in three acts, by Henri Bernstein. Produced March 23. (Messrs. Shubert, managers.)

Marquise De Doulience ..... Donah Benrimo
General Brial ..... Charles J. Bell
Mademoiselle Thisieux ..... Malvina Longfellow
Mademoiselle Vieillarde ..... Rosalyne Mundell
Helene, Countess Brechebel ..... Marietta Olly
Baroness Lebourg ..... Caroline Harris
Francois (Butler) ..... Gordon Burby
Andre Lebourg ..... John Emerson
Baron Lebourg ..... Albert Gran
Count Armand Brechebel ..... Charles Carey
Robert De Clavignon ..... Thurlow Bergen
Monsieur Brageline ..... M. Stewart
Pierre ..... Willis Martin

It may appeal to the exponent of microscopic criticism to pick flaws in the interpretation which Marietta Olly gave of the character of Countess Helene of Brechebel in Henri Bernstein's bizarre drama of Parisian life, The Whirlwind; but criticism which does not concern itself with workshop trifles and deals only in the vital principles of life and art, asking itself whether her work is an impulse of genuine feeling, will pay her a tribute of unreserved approval.

Six months ago or less, Madame Olly interrupted a brilliant engagement at one of the leading theatres in Berlin to come to New York for the purpose of preparing herself for her English-speaking debut. Within that time she mastered the English tongue so well that those who saw her in the same play on the German stage of the Irving Place Theatre a year ago, watched her on Wednesday evening at Daly's Theatre carry off an unqualified triumph with the same reliant confidence, the same temperamental ardor and the same dynamic force in a foreign tongue which distinguished her first appearance here in her native speech.

Madame Olly is a cosmopolite. Born in Italy of German and Italian parents, she has played in Italian and French, and now makes her appearance in English, after scoring marked successes in Vienna and Berlin. Time, perhaps, will disclose what she is capable of in investing the characters of purely intellectual drama with the spirit of life and truth. In the present posture of affairs she can be judged only as the exponent of emotional-hysterical roles, such as those of Countess Helene and Zasa, in which this writer had opportunity of studying her. In this genre she asserts the strongest claim to pre-eminence and is obviously destined to claim one of the foremost places on the American stage among her contemporaries.

She is not distinguished-looking. Slight, plain in appearance, but with a mass of brownish-red hair, expressive eyes and a rich voice, her entrance excited little more than a perfunctory interest. But from the moment she stepped upon the stage she exuded the magnetism of an authentic personality. Not only in her by-play but in the whelming moments of a *tour de force* she dominates. Her work is colored with the details of unstudied, almost unconscious, artistry. Her big scenes thrill with the intensity of emotional fire. She knows the art of suspense. She is all nerve-force, all energy, all animation.

The vehicle chosen for her American debut is peculiarly adapted to her method and temperament. The play is strongly characteristic of Bernstein, the author of The Thief, Samson, Israel, and La Griffe—seen here last year in German—type of the sensational Parisian *salon* play. It projects no philosophic perspective of life. It is a concrete example of an emotional episode in the lives of a narrow circle, with the usual incident of a domestic scandal reeking with the odor of illicit love.

It is the story of an unhappily married woman who sacrifices her honor to a rich suitor she once jilted for 600,000 francs with which to pay the gambling debts of Robert de Clavignon, her secret paramour. In her frenzied efforts to forestall his disgrace she appeals first to her father, who inch by inch drags the secret of her disgrace from her lips, and who then tries to strike a bargain with De Clavignon involving his exile from France. The lover with cold pride rejects the father's offer and coolly prepares to end his troubles by suicide.

The tragedy of the last act transpires while Helene is in de Clavignon's room prepared to save her paramour's honor with the 600,000 francs secured as the price of her double dishonor at the hands of her cousin, Andre Lebourg. In the moment of the successful consummation of her mission a shot is heard in the adjoining room and the audience knows that Clavignon has killed himself. As Helene frantically raps at the locked door and sinks down with a pitiful moan, the last curtain falls.

Helene is a bold type of the unfaithful wife. Her justification is slight. Married to a titled nobody to gratify the vanity of a rich father with all the follies of a pride-inflated bourgeois, she flings herself passionately into the arms of the aristocratic gambler. Only the unselfish love which unites them redeems the picture from the severest reproval of debased eroticism. The character is to be judged solely as an expedient dramatic role for an emotional actress. As such it gives great opportunities to the interpreter—the scene in the first act between Helene and Clavignon where he discloses the extent of his ruin, and again the scene between Helene and her father in which she pleads and urges him in utter debasement of spirit to lend her the money and finally admits that Clavignon has been her lover for three years.

Throughout these trying scenes Madame Olly denoted the utter anguish of mind of a frantically distracted woman with a ready command of moving power. There is little in the role to make for sympathy. It thrills by its peculiarly high note of effective theatricalism.

The three remaining characters which stand out clearly are Clavignon, Baron Lebourg, Helene's father, and Andre Lebourg, her cousin. These were unusually well played by Thurlow Bergen, Albert Gran, and John Emerson, respectively. Mr. Bergen's good work assures him a permanent place as a Broadway leading man. He played the important part with dignified restraint and striking sincerity. Mr. Gran inclined a little too much toward giving the Baron a comic aspect, which tends to initiate the powerful scene with his daughter in the second act in a manner disconcerting to the true serious purpose of the episode. Mr. Emerson was excellent as the cynical Andre.

The entire cast is capable and the play is well staged.

Academy of Music—As You Like It.

A comedy by William Shakespeare. Produced March 21.

Duke ..... Eric Blind
Frederick ..... John Taylor
Amiens ..... Maurice Robinson
Jaques ..... Mr. Sothern
Le Beau ..... Frances Benditsen
Charles ..... Eric Blind
Oliver ..... Sidney Mather.
Jaques ..... John Maurice Sullivan
Orlando ..... Frederick Lewis
Adam ..... William Harris
Dennis ..... P. J. Kelly
Touchstone ..... Albert S. Howson
Sir Oliver Martext ..... Charles Howson
Corin ..... Malcolm Bradley
Silvius ..... Frederick Roland
William ..... Rowland Buckstone
Rosalind ..... Miss Marlowe
Celia ..... Norah Lamison
Phebe ..... Loretta Healy
Audrey ..... Elisabeth Valentine

The twin stars, Sothern and Marlowe, were greeted on Monday evening by an audience which filled every seat in the large auditorium and which followed the play with every indication of an intelligent enjoyment, greeting the familiar passages with enthusiastic applause.

The production was mounted with elaborate care and with an artistic eye for details. Seldom has a New York audience seen a series of more handsome wood scenes than those representing the various aspects of the poetic Forest of Arden.

In the role of Rosalind appeared Miss Marlowe; in that of Jaques, Mr. Sothern. The part of Orlando was in the hands of Mr. Frederick Lewis, and Touchstone was played by Albert S. Howson.

Miss Marlowe's Rosalind is distinctly her own. She is not hampered by traditions either in the interpretation or the manner of dressing. She plays the part with the greatest vivacity, with the utmost display of animal spirits.

But the dressing of the part is distinctly bad. It will be urged that a rude forest life makes necessary a kind of primitive habiliment adapted to sylvan glades and dales and the stress of weather; but the Forest of Arden is a realm of poetic fantasy where a too crude realism is out of place, and as Balzac has said, art should suggest nature, not copy it.

We admire in Miss Marlowe's Rosalind the actress' art far more than her conception. Its histrionic excellences are to be admired; her interpretation is without authority and without the genius to set authority at naught. Its coquetry is overemphasized; its vivacity is too dynamic. It is purely hoydenish, romping, teasing—a madcap sort of hide-and-seek performance, lacking in the higher elements of poetic refinement and in interpretative dignity.

The staging of the play seems to have been wholly influenced by the desire to throw Miss Marlowe's virtuosity into relief, and in the interest of this desire even Mr. Sothern seems to have obliterated himself, artistically and in point of personality.

Mr. Sothern's Jaques, which by right should fit him temperamentally like a glove, was distinctly disappointing in an artistic sense. Here again an erroneous conception of naturalism operated to produce a sense of chagrin. Probably misled by an allusion to his unshaven beard, Sothern represents the melancholy philosopher in a complete hirsute mask and wears a peculiar headgear with drapery *à la* Villon.

As well represent Touchstone in a full beard as the man whose individuality in the play stands out more clearly than that of any other person save Rosalind.

Mr. Sothern's striving for naturalistic effects in the character reduces the drawing to an insipidly watery consistency. The character was never conceived in that mood. The actor loses an opportunity here of asserting himself in his natural element, in a phase of characterization in which he is always at his best—the grotesque and cynical traits of human nature. It seemed at times as if he purposely suppressed himself in the interest of his co-star. If that is the case he renders himself chargeable with an offense against artistic harmony.

Taken as a whole, the performance was deserving of warm praise. The company is in the main capable. Mr. Lewis is a romantic actor of much charm. His Orlando is ardent and poetic. He laughs too much, which is a sign of insincerity and feigned feeling; but he is never lacking in the power of inspiring strong interest.

Mr. Howson's Touchstone was one of the best performances of the evening, and Nora Lamison's Celia was excellent so far as the interpreter was allowed to distinguish the character with anything beyond what enabled her to act as a foil to Miss Marlowe.

William Harris' Adam, too, was well drawn, and Sidney Mather played Oliver intelligently. The minor characters of the two shepherds and of Phebe and Audrey were well played, respectively, by Malcolm Bradley, Frederick Roland, Loretta Healy, and Elisabeth Valentine. Rowland Buckstone was amusing as William, in love with Audrey. Eric Blind and John Taylor were satisfactory in the roles, respectively, of the Duke and Frederick, the usurper.

Hackett—The Vacuum.

Play in one act, by Preston Gibson. Produced March 24.

John Resen ..... William Norton
Richard Longstreet ..... Franklin Richie
Louise Resen ..... Edna Archer Crawford

The inspiration for this dramalet was Balzac's "La Grande Bretêche," in which a jealous Spaniard, discovering that his wife has concealed her lover in a room, makes her swear on a crucifix that the room is empty, whereupon the cruel husband summons a workman and has the door walled up, leaving the wife's amoroso to perish amid the deadly silence of all concerned.

Mr. Gibson has ingeniously modernized this story by having the event occur in the house of Dr. Resen, who has recently perfected a vacuum-cabinet, from which the air can be exhausted in four minutes. A candle is placed in the cabinet and extinguished in that time. This is incidentally shown in a demonstration which Resen makes before his wife Louise.

Nominally living happily with her husband, Louise has a paramour in the person of Longstreet. A communication over a party-wire telephone from Louise to Longstreet, making an assignation with him for that night, is overheard by the husband, who soon leaves the house, supposedly to spend the night at the house of another scientist. Longstreet comes to keep his appointment with the unfaithful wife. Their love-making is interrupted by the sound of the street door. It is the husband. The lover conceals himself in the vacuum-cabinet and is asphyxiated while the husband holds his watch and counts the minutes.

The situation is thrilling in the highest degree, but the dialogue is weak and the workmanship hasty and the whole theme ill-digested. An opportunity was lost to create a profoundly stirring theatrical novelty that would adorn the repertoire of the Grand Guignol of Paris.

Miss Crawford hardly measures up to the requirements of such a strenuous role as that of Louise, which pictures the very extremity of mental anguish, and she got very little aid from the inexpressive lines which the author put into the mouth of the character in the big scene with the husband. Neither was William Norton equal to the occasion as the husband.

Gossip of the Town

James K. Hackett will make his first metropolitan appearance in Beaucaire, by Booth Tarkington and Evelyn Greenleaf Sutherland, at the West End Theatre, April 4, for one week. Mr. Hackett's supporting company includes Arthur Hoops, Roy Clements, Vaughan Trevor, Robert V. Ferguson, M. J. Harriman, Edward Poland, M. Eric Jewett, George K. Rolands, Joseph Sweeney, Harold Anstruther, Beatrice Beckley, Grace Barbour, Nina Herbert, Dorothy Quincy, Ethel Vandeveer, Natalie Jerome, and Alice Maule.

The company which will support Madame Nazimova in Little Eyolf, the Ibsen drama with which she is soon to open the new theatre in West Thirty-ninth Street, includes Ida Conquest, Brandon Tynan, Master George Tobin, Gertrude Berkeley, and Robert Haines.

W. H. Crane in George Ade's comedy, Father and the Boys, will follow Hattie Williams at the Garrick.

Mrs. Harry Leighton (Fannie Bernard) was chairman of "Drama Day" for the month of March at the Professional Woman's League March 21. The programme, which Mrs. Leighton had to arrange in less than five days, was thoroughly enjoyed.

George M. De Vere, the black-face comedian, is in his thirty-second week playing the black-face part of Julius in one of Henry B. Harris' Traveling Salesman companies. Business has been excellent all along the line, he writes.

James Spottswood has joined the cast of The Midnight Sons to play Tom Noyes, one of the sons. Mr. Spottswood opened in Boston Monday night, March 21.

While playing in Colorado Springs, Colo., the members of the Western Climax company were the guests of their manager, Joseph B. Glick, on an automobile trip. Those in the party were Leona Watson, Gretchen Wilke, Justine Simmons, Howard Sange, Thomas Fallon, Walter Dale, Phillip Friedman, and Joseph B. Glick.

W. B. Patton and company in The Blockhead will close a season of thirty-three weeks at Alton, Ill., on April 9.

The Lady from Lobster Square succeeds Where There's a Will at Weber's April 4.

Sir Charles Wyndham sailed Saturday on the *Koenig Albert* for Italy. He was registered from Montreal.

McIntyre and Heath, who are appearing in In Hayti under the management of Klaw and Erlanger, are Eastward-bound after a Pacific Coast tour. While in San Francisco they took part with Kolb and Dill in a benefit performance and ball game for the Actors' Home and the widow of Jack Haverly. They also opened the new theatre in Reno built by Senator Nixon. This is one of the finest houses in the United States.

Ida Marie Nelson, late leading woman of The Cowboy and the Thief company, is now playing her one-act comedy, My Lady Caprice, in vaudeville. She is assisted by Mr. Davis.

The Battle closed on March 26, after a season of twenty-eight weeks.

Gerald Griffin, who played in The Battle, which has closed, will sail on April 16 to be in time for the first performance of the Passion Play at Oberammergau.

Lew Fields was in town last week. His company rested during Holy Week. Mr. Fields opened in Old Dutch last night in Boston. During the week he went to Philadelphia to see his production of Marie Dressler in Tillie's Nightmare.

The cast for Lulu's Husbands, the farce adapted from the French of Maurice Soulie by Thompson Buchanan, in which Mabel Barrison and Harry Conor are to appear as the "featured" players, is now complete. In addition to Miss Barrison and Mr. Conor, the company includes Robert Dempster, Fanchon Campbell, Edward Heron, Louise Dempsey, Ryley Chamberlain, Sophie Tucker, George LeSoir, Frank T. Daniels, Thomas Delmar, and Harry Sargent.

Franklin Ritchie, who has just closed a successful engagement with the Israel company, has been engaged for the principal role in The Vacuum, the one-act play by Preston Gibson which is now preceding The Turning Point at the Hackett Theatre.

The Millinery Shop, a musical comedy in two acts, by Sidney Oberfelder and Alfred H. Bloomberg, will be presented at the Waldorf-Astoria April 5 for the benefit of the Widowed Mothers' Fund with an amateur cast.

William Gillette sailed for London on the *Cedric* Saturday morning. He will remain in London till he begins his tour in a repertoire of his old plays, which will include Sherlock Holmes, Secret Service, Held by the Enemy, Too Much Johnson, and Clarice. In the last play Marie Doro will appear in her original role.

At Other Playhouses.

GRAND OPERA HOUSE.—Klaw and Erlanger's monster attraction, Little Nemo, with 150 people, pleased the patrons of this house last week. In the cast were Joe Cawthorne, Harry Kelly, Master Gabriel, Queenie Vassar, Collins and Hart, and Dave Abrahams. This week, George Evans and his Honey Boy Minstrels.

ACADEMY OF MUSIC.—Sothern and Marlowe returned to this house last week for their supplementary season of two weeks in Shakespearean productions. Last week As You Like It was given with Miss Marlowe in the role of Rosalind, which she had not attempted for several years. Mr. Sothern was seen for the first time as Jaques. A review of the performance is given in this issue. This week their entire repertoire, including Romeo and Juliet, The Taming of the Shrew, The Merchant of Venice, Twelfth Night, Hamlet, and As You Like It, is the bill.

HACKETT.—John Mason is at this house in Sophus Michaelis' A Son of the People, which he presented at the New Theatre a few weeks ago.

WEST END.—There was a very light week's business at the West End last week, when Maxine Elliott appeared in The Inferior Sex. Miss Elliott's charming personality, however, delighted. The cleverness of O. B. Clarence as Bennett, the valet, was pronounced, and he does much to preserve the comedy of this play throughout the three acts. Arthur Byron gave a very good performance as Charles Winslow. This week, Eddie Foy in Mr. Hamlet of Broadway.

BOSTON'S AMUSEMENTS

A FORCIBLE ANALYSIS BY THE BOSTON TWENTIETH CENTURY CLUB.

Its Drama Committee Gives a Formidable Array of Figures as the Result of an Investigation Into the Problem of What the People of the Hub Like Best—Cheap Attractions Far in the Lead.

A number of Boston's literati, organized under the title of the Twentieth Century Club, through their Drama Committee, have taken steps to ascertain what form of theatrical amusement receives the largest patronage in the Hub.

While some are inclined to poke fun at the club's effort, THE MIRROR is ready to concede that the Drama Committee of the Boston organization has made a presentation that will serve as a valuable basis for future observation and study of the flux and reflux of public opinion on the subject with which it deals.

It has set forth its findings in a pamphlet, "The Amusement Situation in the City of Boston, Based on a Study of the Theatres for Ten Weeks from Nov. 28, 1909, to Feb. 5, 1910." This period represents one-fourth of the usual theatrical season of forty weeks. The statistics of this ten-week review have been compiled in three tables, showing the attractions playing at the eight principal theatres, including two stock companies; the statistics in regard to theatres and moving picture shows, and a roughly classified analysis of the plays produced during this period, giving the number of performances and the total seating capacity to which they are capable of playing during that time.

The data of actual attendance being unavailable, the analysis is based upon the seating capacity of the theatres. The houses, in turn, are grouped according to the grade of attractions presented by each group.

These tables show that the existing accommodations of the eight first-class theatres and the Boston Opera House figure up a total of 111,568 seats per week; the Grand Opera House, a place where plays are given at popular prices, 17,811, and the two stock houses, 21,756—a total of 151,135 seats a week for approximately high-class attractions.

The vaudeville houses have a weekly seating capacity of 45,744; the four burlesque houses, 80,700, and the vaudeville and moving picture houses, 79,362. The seating capacity of the theatres devoted exclusively to moving pictures in Boston and its suburbs — Roxbury, South Boston, East Boston, and Charlestown, exclusive of Cambridge and Chelsea—reaches a total of 402,428.

A comparison between the seating room provided for first-class attractions and for vaudeville, burlesque, and moving pictures, shows that Boston provides amusement of the first class for 151,135 people to 608,234 for the second class of entertainment.

This computation is relative, for while the houses in the first group give from five to twelve entertainments a week, those of the second group give from sixteen to seventy-eight performances in the same period —a ratio of 8 to 38.

In the ten weeks six of Shakespeare's plays were performed 39 times to 67,362 seats capacity; dramas to 124,828, melodrama to 269,051, farce to 94,776, minstrels to 24,496, comedy to 872,539, musical comedy (largely vaudeville) to 415,554.

The committee attempts to reduce the seat figures to their approximate value in dollars and cents by striking what appears a fair average, and gives as the result of its computation the following weekly income by:

Moving picture shows	$40,242.80
Moving pictures and vaudeville	11,904.30
Vaudeville	27,872.00
Burlesque	40,350.00
Regular theatres	111,568.00
Stock and popular price theatres	13,898.45
Boston Opera House	27,180.00

The total expenditure for amusements in Boston figured on seating capacity would be $273,000 a week.

The committee comments as follows:

The overwhelming preponderance of cheaper and less desirable forms of entertainment is to be noted. Yet these theatres evidently appeal more and more strongly to their habitues. The great growth of new houses of this type indicates not only a rapidly increasing following, but also a tremendous and growing tendency toward a lower and less desirable form of recreative amusement. This tendency is to be seriously condemned. It is also to be regarded with something of alarm, since a constant attendance upon such forms of entertainment—if long persisted in—cannot but make the spectator less able to enjoy genuine dramatic art, or any other serious and profitable amusement.

The committee also indulges in some criticism, partly just and partly unjust, and pertinently remarks, in regard to vaudeville in the better theatres of that class, "that at least half, often more, of the acts on the programme are just plain 'padding,' pure and simple, inexcusably dull and mediocre. This condition reflects more upon the taste of the audiences than upon the lack of enterprise of the management, for it is axiomatic that so long as the attendance is satisfactory there is no inducement to furnish better (and necessarily high priced) acts. The audiences are too good-natured, too easily satisfied. Under penalty of withholding their patronage they should demand a higher average standard for the whole programme."

The committee's further comments in this connection are equally pertinent:

The actors (in playlets, sketches, etc.) apparently credit their auditors with a rather lower order of intelligence than would seem to be justified when one notes the quick response to and ready appreciation of an occasional piece of a better sort, performed with some approach to artistic merit. The apparent tendency to "play down" to the audience is a curious reflection upon the judgment and sincerity of both actor and producer.

New York as a producing center and certain managerial practices also come in for animadversion at the hands of the committee, which declares:

Hardly a bulletin board announcing a New York run but brazenly and boldly lies about its extent. Ten or twelve weeks in New York (several of which were very probably in Brooklyn or in remotely situated theatres) is advertised on the road as "One Year in New York" or "300 Nights on Broadway." A season of 30 weeks (divided among the same groups of theatres) is advertised on the road as "70 Weeks in New York" or "490 Days in New York." More conscientious managers actually run their plays in the smaller New York theatres week after week, at considerable loss to themselves, in order to get some excuse for sending them upon the road as a claimed "Broadway Success" with a record for a long run.

THE MAKER OF MEN.

Alfred Sutro's one-act play, The Maker of Men, was presented Monday evening, March 21, at the Garrick Theatre, as a curtain-raiser to The Girl He Couldn't Leave Behind Him. The two roles were satisfactorily played by Hattie Williams and Ernest Lawford. The same playlet was given in the Fall of 1905 by Margaret Illington and Ernest Lawford as a curtain-raiser to Mrs. Leffingwell's Boots. The story is that of a wife's devotion to her husband. Cuthbert Farrington feels that in losing a promotion, which he had expected and which had a large salary connected, he had made a failure of life. His wife, Edith Farrington, assures him that success is not measured by money but by happiness. She is happy through her husband's love and her three sons. By devoting herself to the encouragement of her husband and the training of her sons she may call herself "A Maker of Men." The play is not a drama of action. It is rather an exposition of moods. Like all of Mr. Sutro's plays, it is a perfect though stilted piece of work. It contrasted strongly with the succeeding play, The Girl He Couldn't Leave Behind Him, which could not be classed as academic. Ernest Lawford repeated his excellent performance of five years ago, while Miss Williams, who is above all a comedienne of robust methods, was a satisfactory Edith Farrington.

ENGAGED THROUGH MATT GRAU.

The following people have been engaged through Matt Grau's Agency: Alexander Spencer, William Clifton, Maurice Darcy, Elvia Crox Seabrooke, Alice Clarke, Esmeralda Cornwell, J. J. Jaxon, Pacie Ripple, Harry Crox, with Russell and Drew's Opera company, Seattle, Wash.; Doris Hill, Billie Starr, Louise Southern, and Bessie Gray, with the De Wolf Hopper company; Lucy Weston, Lillian Lee, Georgie Caine, Ray Beveridge, Fritz Williams, Richard Freeman, Frank Goldsmith, William Pruette, Mabella Baker, Orlando Daley, Irving Glick, Wilfred Clarke, and William Nugent, for The Lady from Lobster Square; Frances Demarest, Carl Gantvoort, William Selery, and Jack Gardner, with Madame Sherry; George Richards and Dan Moyles, with The Girl with the Whooping Cough; Claire Grenville, with Charles Dillingham; Adele Maynard, Carrie Landers, Grace Kavalaw, Paula Kean, and Gladys Taylor, with Cohan and Harris; George M. Bognes and Abe Friedland, with Jake Wells' musical comedy company.

THE BEULAH POYNTER COMPANY.

Beulah Poynter will close her fifth season in Lena Rivers at Worcester, Mass., April 9. This is Miss Poynter's last season in this play. Burt and Nicolai, under whose management she has appeared for the past four years, intend to present her in a new play of her own entitled June Holly. Opening at Havlin's April 24, Miss Poynter will inaugurate her second stock engagement in St. Louis. She is one of the most successful stock stars to visit St. Louis. Fourteen acting people and two carloads of scenery and electric effects will be taken. Harry J. Jackson, her manager this season, will go with Miss Poynter and have charge of the front of the house and the advertising department. The cast includes John Bowers, Joseph Kelvin, Ted V. Armond, Harvey D. Hayes, Edwin Dale, W. A. Coleman, John Reuben, William Heuck, Gus Miller, Claribel Worth, Bertha Julian, and Nettie Loudin.

REVIVAL OF CASTE.

Charles Frohman has announced plans for the revival of T. W. Robertson's comedy, Caste. The first performance will be given April 26. Among those in the cast will be Marie Tempest, G. P. Huntley, Elsie Ferguson, Graham Browne, Edwin Arden, Julian Royce, and Maud Milton. Sir John Hare may be in the cast also.

ELSIE JANIS' NEW PLAY.

George Ade, Henry Blossom, and Leslie Stuart will be responsible for Elsie Janis' new comic opera, The Slim Princess. Charles Dillingham obtained the rights to Mr. Ade's novel of the same name, and the others are adapting it to music. It will be produced in October.

INCORPORATIONS AT ALBANY.

Sixteen New Companies Are Formed to Furnish Amusements of Various Kinds.

Theatrical and amusement enterprises filed certificates of incorporation with the Secretary of State the past week as follows:

Independent Managers' Agency, New York city; to arrange and produce operas, dramas, vaudeville and picture entertainments; also to conduct a theatrical employment agency; capital, $1,000; directors: Jack Gorman, Adolph Seeman, 1402 Broadway; Abraham L. Smith, 306 Third Avenue, New York city.

Bridge Amusement Company, New York city; to purchase and lease theatres, etc., and provide for the production of all kinds of plays, operas and vaudeville sketches, and maintain a theatrical employment agency; capital, $2,500; directors: David Kessler, 46 Bowery; Harry M. Willner, 17 Livingston Place; William Sapiro, 302 Broadway, New York city.

Blaney-Spooner Amusement Company, New York city; to own and manage theatres; also to produce and exploit dramatic and operatic productions; capital, $2,000; directors: Charles E. Blaney, Cecil Spooner Blaney, 1495 Broadway; Mayer C. Goldman, 116 Nassau Street, New York city.

R. E. Johnston, New York city; to furnish concert, operatic, musical and dramatic performances and generally to engage in the business as impresario and concert managers; capital, $5,000; directors: Robert E. Johnston, Maurice A. Kraus, Louisa G. Breid, 1133 Broadway, New York city.

Houston Hippodrome Company, New York city; to manage and conduct moving picture exhibits and other places of amusement, to employ actors, singers, etc.; capital, $3,000; directors: Henry Steiner, 245 South Ninth Street, Brooklyn, N. Y.; Charles Steiner, 104 Second Avenue; Irving M. Minsky, 92 Second Avenue, New York city.

Leo Amusement Company, 2036 Richmond Terrace, Port Richmond, N. Y.; to build and lease theatres for moving picture purposes and to deal in plays, sketches, etc.; capital, $2,000; directors: Martin Leo, Tobias A. Keppler, Robert Joblin, Room 514, 320 Broadway, New York city.

United Fairs Company, New York city; to operate theatres, etc., and to provide stage plays, moving pictures and other attractions; capital, $500; directors: Jennie Gold, Herman Phillips, Lawrence J. Gold, 1493 Broadway, New York city.

Buffalo Fairyland Corporation, Buffalo, N. Y.; to lease or otherwise acquire patents on amusement devices, to conduct Summer parks, theatres, etc.; capital, $25,000; directors: Charles Rossow, William H. Thomson, Thomas E. Nebb, Buffalo, N. Y.

Mitchell Amusement Company, Brooklyn, N. Y.; to conduct moving picture theatres and amusement business in general; capital, $25,000; directors: Frederick Mitchell, Jr., 231 Forty-fifth Street; George M. Valentine, 517 Bainbridge Street, Brooklyn, N. Y.; Thomas S. Bates, West Nutley, N. J.

Groves Amusement Company, Buffalo, N. Y.; to erect and acquire theatres, etc., to present plays of all kinds and moving picture exhibitions; capital, $30,000; directors: Adam H. Grove, William J. Hickey, Otto C. Schwab, Buffalo, N. Y.

Joy Amusement Company, Device Manufacturing Company, New York city; to deal in all kinds of appliances and devices to be used in the amusement business; capital, $10,000; directors: Albert E. Turpin, Edgar C. Turpin, Allen M. Thompson, 309 Broadway, New York city.

Butler Davenport, Incorporated, New York city; to lease and operate theatres and to provide for the production of all kinds of stage plays, etc., and to conduct a school of acting; capital, $50,000; directors: A. Ball Scott, Watertown, N. Y.; Morris U. Ely, New York city; Butler Davenport, Stamford, Conn.

Oswego Hippodrome Amusement Company, Oswego, N. Y.; to construct or lease theatres and present vaudeville and moving picture shows; also to manufacture moving picture machines, films, etc.; capital, $5,000; directors: Joe A. Wallace, George Roberts, Charles P. Gilmore, Oswego, N. Y.

The Hanson Amusement Company, Brooklyn, N. Y.; to purchase and lease theatres and furnish music, talent and other forms of entertainment; capital, $25,000; directors: David R. Gale, 605 Fulton Street; Harry Howard Dale, 696 Broadway; Cyrus B. Gale, 230 Hancock Street, Brooklyn, N. Y.

The Gilt Pig Company, New York city; to maintain theatres, operate and exhibit plays, etc.; capital, $20,000; directors: George M. Von Shrader, 719 Chestnut Street, St. Louis, Mo.; William F. Hamilton, 142 West Thirty-ninth Street; Albert H. Woods, 1493 Broadway, New York city.

William H. Longton Company, New York city; to operate hotels and theatres; capital, $1,000; directors: John J. Claney, 2291 Third Avenue; Roy B. Kammeyer, 22 North William Street; John F. Sheridan, 198 Broadway, New York city.

Cornish Hotel Company, New York city; to own and manage theatres, opera houses, etc.; capital, $3,000; directors: Charles Myers, Emile Dreyfus, 62 William Street; George H. Cornish, 64 East Eighty-sixth Street, New York city.

The Rotograph Company of America, New York city; to buy and sell theatre tickets; capital, $10,000; directors: George H. Fritzsche, 511 East 164th Street; William A. Morris, 38 Park Row, New York city; Joseph A. Ingram, Richmond, S. I.

Grand View Mountain House, East Windham, N. Y.; to own and manage theatres and other places of amusement; capital, $35,000; directors: George P. Butler, 267 Lenox Road; Joseph Totten, Joseph C. Totten, 585 Bedford Avenue, Brooklyn, N. Y.

Hotel Clifton, New York; in conjunction with the hotel business to conduct theatres, etc.; capital, $2,000; directors: Charles F. Hayes, Good Ground, L. I.; Edward E. Levy, 1256 Third Avenue; Herman E. Goldschmidt, 154 Nassau Street, New York city.

THE DIVORCED BRIDE.

Charles Dillingham has announced Sallie Fisher as the prima donna of The Divorced Bride, a comic opera success of Vienna and Berlin under the title of Die Geschiedene Frau, now in its fourteenth month in the German capital. The English adaptation will be made by Harry B. Smith. After its American engagement the operetta will be produced in London under George Edwardes' management, with Miss Fisher in the role which she is to create here.

AN IMPERSONATOR OF MATRONS.

One of the most prominent members of the New Theatre company is that interpreter of matron types, Mrs. Harriet Otis Dellenbaugh. In The Walls of Jericho Mrs. Dellenbaugh was Lady Westerby and in The Girl with the Green Eyes she played Mrs. Tillman, in both of which roles she was accorded much praise. At the New Theatre she has added four new matrons to her already long list—Countess von Disthal in The Cottage in the Air, Mrs. Rous in Strife, Mrs. Byrd in The Nigger, and Mrs. Bonnington in Don.

CHANGES AT DES MOINES.

Elbert and Getchell, proprietors of the Princess and the Unique, Des Moines, Iowa, last week completed a deal whereby they acquire the lease of the Empire, which has been operated as a vaudeville and for the last two seasons as a burlesque house. The house will be rechristened the Majestic and will be entirely rebuilt by the new proprietors, opening as a vaudeville house on Aug. 15. Sullivan and Considine will furnish the bookings and six acts will constitute the programme, one performance being given each afternoon except Saturday, Sunday and holidays and two each evening. The house will be practically new when the alterations are completed and $20,000 will be expended in the improvements, which will include a new lobby, the enlargement of the balcony, the increasing of the seating capacity downstairs, new boxes, new decorations and hangings throughout, the enlargement of the stage, a complete new lighting system, new exits, etc. Elbert and Getchell are Des Moines men and in the half-dozen years they have been in the theatrical business their success has been phenomenal. The new Princess will be entirely redecorated during the Summer, the work being begun shortly after the close of the season in June. Messrs. Elbert and Getchell will go to New York at the close of the season to arrange their next season's plays and engage their company.

MISS RING WILL NOT CLAP HANDS.

In the United States Circuit Court, March 14, Blanche Ring, of The Yankee Girl, obtained an injunction restraining Reine Davis from singing "Clap Hands" in vaudeville. Miss Ring claimed to have secured exclusive rights to the song from Seymour Furth, the composer of "Clap Hands." When Grace La Rue heard of the injunction she immediately secured another restraining Miss Ring from using the song. Miss La Rue claims to have secured exclusive rights to it for her musical comedy, Molly May. An investigation showed that Miss Ring had acted in entire good faith. When Mr. Furth offered her the song she knew of no other claimants. When the facts became known to her she yielded the song gracefully to Miss La Rue and wrote her a note inclosing, so her press representative says, a kiss. To Mr. Furth Miss Ring addressed another note minus a kiss.

DRAMA LEAGUE OF AMERICA.

The Drama League of America, composed of members of women's clubs, which was recently organized with headquarters in Chicago, is to complete its organization on April 25 at a convention which is to be attended by delegates from every State in the Union. The call sets forth:

We no longer prate about the possibilities of a renaissance of the drama; we believe it is at hand. From every part of the country has come to us news of an awakening on the part of the public toward the art of the drama. All that is needed now is the turning of all of these streams of influence into one deep channel. With such a mighty torrent of public opinion using its power for worthy plays and better stage conditions, surely the theatre in America will receive practical benefit.

Mrs. A. Starr Best was elected temporary president.

BOOKS and MAGAZINES

TOWERS OF IVORY, a novel by Gertrude Atherton. New York: The Macmillan Co. Price, $1.50.

Admirers of Mrs. Atherton will find this an absorbing novel, dealing with English, German and American characters and with the matrimonial intrigues of a cosmopolitan social set as well as the greater passions of the lyric stage and greenroom. The scene is the Munich of a recent past, with its singularly fascinating social and artistic atmosphere and with the charm of an intimate knowledge of locale. A great Wagnerian soprano typifies the heroic tragedy in the book, a tragedy as potent and heroic as that of the Brünhilde whom she impersonates. The minor tragedy is the love and death of Mabel Cutting. The hero, Ordham, is a singularly unsympathetic young Englishman who marries an American girl of fine fibre and then yields to the filthy allurements of a collier's child whom genius has lifted into the light of fame, Margarethe Styr. The novel has the unities of a moving tragedy. The characters are drawn at first hand. There are no puppets. The whole is touched with the story-telling charm of an expert delineator of manners, a limner of human nature under many conditions, and with the gift of reducing description to the art of familiar gossip. Mrs. Atherton is a cosmopolite, and in her present novel she has impressed her vigorous personality upon her characters as well as upon their surroundings with characteristic distinctness.

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COUSIN KATE, a comedy in three acts, by Hubert Henry Davies. Walter H. Baker & Co., Boston, publisher. Price 50 cents.

MRS. GORRINGE'S NECKLACE, a play in four acts, by Hubert Henry Davies. Baker & Co., Boston, publishers. Price 50 cents.

These are two popular plays which most theatregoers have seen and enjoyed. The first was one of Ethel Barrymore's early starring mediums and one of the most pleasing in her repertoire. It is even now frequently played by stock companies in all parts of the country. It was first acted at the Haymarket, London, on Thursday, June 18, 1903, with Cyril Maude as Heath Desmond, played in America by Bruce McRae, and Ellis Jeffreys in the role interpreted here by Miss Barrymore. There are but seven characters in the cast.

The second was played by Charles Wyndham and Mary Moore when they made their starring tour in repertoire about six years ago, and made a favorable impression at that time. It had its London premiere on May 12, 1903. It is an excellent little drama, dealing with the mysterious disappearance of Mrs. Gorringe's necklace. In the name part Mary Moore was admirable as was Wyndham in the role of Captain Mawbray.

This is a copyrighted edition of the two plays, on good paper clearly printed. The producing rights may be had of Charles Frohman

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THE STAGE YEAR BOOK 1910. London: Carson & Comerford, Ltd. 15 York St., Covent Garden. Price, 1 shilling net.

This annual record of the stage in all parts of the world possesses an exceptional interest for the profession as well as laymen. This year's number comprises 446 pages of clear type on good paper and is richly illustrated with half-tone portraits of players and art scenes from plays on the Australian, English, German, French and American stages. Aside from its wide range of subjects on standard topics, it devotes a good deal of space to American stage doings, giving the year's drama, alphabetical list of plays, theatre fires, a description of the New Theatre, new theatres opened and obituary notices. It also contains an excellent, exhaustive analysis of the last American copyright law. J. T. Grein has an article on the Drama of the Year, an alphabetical list of German plays, and the year's record of German and French theatres and full casts of all plays produced in London and elsewhere. The hand-book is invaluable as a historical record of the playhouse everywhere and denotes a high spirit of enterprise.

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THE AUTOBIOGRAPHY OF A CLOWN. As told to Isaac F. Marcosson. Illustrated. New York: Moffat, Yard and Company.

This is a well-written account of an unusually eventful and adventurous life experienced by Jules Turnour, a well-known clown. There is a short introduction by Alfred T. Ringling, of circus fame, who testifies to the serious vein in Mr. Turnour's moral make-up. "I have yet to find a man with a cleaner, higher aim," he writes. Biographies of this kind are usually made unpalatable by manifestations of egotism born of a lack of culture in the subject, but this is an exception. It briefly but saliently lays bare the pathos and humor of an interesting life, and these pages, written by an experienced hand, hold the interest from the first page to the last.

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EUROPE—THE SECOND TRAIL. By "A Rolling Stone" (Charles Newton Hood), author of "Europe on $4 a Day." Illustrated. 50 cents. The Rolling Stone Club, 50 Bell Building, Medina, N. Y.

This is a little book, well printed and profusely illustrated, giving every detail necessary to a traveler who would enjoy an eighty-day trip from New York to Gibraltar, Rome, Munich, Frankfort, Brussels, Antwerp, Amsterdam, London, Liverpool, and back via Montreal, at a total cost of $4 a day. The information is not theoretical but practical, and includes every item of expense from tooth brush and tips to steamship tickets, the purpose being to cover the ground completely, so that any one else may go over the same trail without the attendant annoyances of groping in the dark.

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THE FAITH HEALER, a Play in Three Acts, by William Vaughn Moody, author of The Great Divide. New York: The Macmillan Company, 1910. Price, $1.25.

The play was produced a short time ago in New York and elsewhere with Henry Miller in the part of Ulrich Michaelis, the Faith Healer. Whatever its reception on the stage, the play makes good reading and holds the interest because of the peculiar nature of the principal actor in the story—a prophet with the olden faith set amid the ultra modern environments of a Western country town. The characters are too conventional to deserve being cited as entirely flattering to Mr. Moody's skill of transcribing human characters from the pages of life.

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ALLISON'S LAD and other martial interludes by Beulah Marie Dix. Six one-act dramas. New York: Henry Holt & Co. Price, $1.35 net.

The collection of dramas includes The Hundredth Trick, which was staged at a benefit performance about a year ago, with Ben Johnson and Helen Ware in the cast. The theme of each of the six plays is a stirring war episode. Five of them occur at night in the dread pause before some mighty conflict. The emotional grip is strong, often tragic. Besides The Hundredth Trick, the pieces included in the volume, nicely bound and printed, are Allison's Lad, The Weakest Link, The Snare and the Fowler, The Captain of the Gate, and The Dark of the Dawn.

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M. B. Leavitt, who is remarkably active and alert, although he has retired from the field of management, announces for early publication a 400-page book which he has named "Fifty Years in Theatrical Management." As its title implies, Mr. Leavitt's volume will be largely reminiscent, and at the same time it may be counted upon to throw numerous unfamiliar sidelights upon half-forgotten incidents and personages once prominent in the amusement world. In his day Mr. Leavitt was a very important factor as a provider of amusements, but his health broke under the strain of directing a large number of enterprises, and since then he has conducted his operations upon a more modest scale. He has spent the better part of two years in arranging data for his book.

Albert Ellery Bergh, formerly of the staff of THE MIRROR, has supplemented his editorial activities in a literary way by becoming associate and dramatic editor of the *Columbian Magazine*, the current number of which shows his familiarity with contemporaneous dramatic affairs.

In the *Housekeeper* for March, Ada Patterson has an article on "The Chorus Girl as She Seems and Is." It is one of a series in which appeared a "sympathetic" story of the Actors' Fund Home by Miss Patterson.

BEN GREET PRODUCES CAESAR.

Julius Cæsar was presented by the Ben Greet Players at the Garden Theatre last week. Alexander Calvert as Marcus Brutus did the best work of the cast. Since the play was put forth in the usual non-scenery Greet way and in its entirety, the audience was at a loss to know where they were at. It would help to a better understanding of locale if Mr. Greet would divide his productions into acts and state on the programme where each act is supposed to take place. The educational value of Mr. Greet's performances, for which he pretends to make his productions, is almost destroyed by the confusion of place. The cast was:

Julius Cæsar	Robert Whitworth
Octavius Cæsar	Louis Thomas
Marcus Antonius	Douglas J. Wood
M. Aemil Lepidus	Eugene Cleves
Cicero	A. Wendell
Publius	Frederick Archer
Popilius Lena	Harold Lewis
Marcus Brutus	Alexander Calvert
Cassius	J. Sayer Crawley
Casca	Redmond Flood
Thebonius	Louis Howard
Ligarius	Frank McEntee
Decius Brutus	Charles Hopkins
Metellus Cimber	Walter Beck
Cinna	Edwin Mortimer
Flavius	Louis Thomas
Marullus	Walter Beck
Artemidorus of Cindos	William Harding
A Soothsayer	Henry Willis
Cinna	Charles Baraney
Lucilius	Thomas Clarke
Titinius	Leonard Bolton
Messala	Grove Lane
Young Cato	Arthur Aylesford
Volumnius	Percival Seymour
Varro	James Othen
Clitus	P. D. Beverly
Claudius	H. Millard French
Strato	Edwin Mortimer
Lucius	Ruth Vivian
Dardanius	James Leonard
Pindarus	Redmond Flood
Calphurnia	Grace Halsey Mills
Portia	Keith Wakeman

MRS. FISKE'S OPENING.

Henrik Ibsen's Pillars of Society was presented in Rochester Thursday evening by Mrs. Fiske and her Manhattan company. The play was well received. The New York premiere took place last night at the Lyceum Theatre.

FOREIGN STAGE NOTES.

Travesty on Hamlet—High Praise for Cyril Maude in Toymaker of Nuremberg.

Henry Pelessier's Follies company is providing a merry entertainment for the London public in a travesty on Hamlet, in which the Prince of Denmark is represented as a fat man and a victim of delirium tremens. Several songs are introduced. The company has been in existence for two years and has been uniformly successful.

Cyril Maude is said to recall Toole's Caleb Plummer in the title-role of Austin Strong's Toymaker of Nuremberg, which is now running in London. The audience is said to laugh heartily over the novel conceit of the "Teddy Bear."

King Edward of England recently attended a performance of Le Chantecler and several times applauded heartily.

The acting of Signor Grasso, of the Sicilian Players in Juan José at one of the London theatres, is described as wonderfully realistic.

At the Paris Theatre des Bouffes Parisiens, Jacques Richepin's two-act play, Xantho Chez les Courtisanes, was recently produced, together with Le Jeune Homme Candide, a comedy in two acts, by Monsieur Mortier. Both were well received.

Margery, the daughter of Cyril Maude, the London manager and actor, made her professional debut at her father's theatre on March 14 in The Toymaker of Nuremberg, and scored an immediate success in the quaint little play.

The American Indian opera, Poia, will be produced at the Royal Opera House, Berlin, April 10. It will also be given at Wiesbaden, but no other German city has yet procured the rights to produce it.

Maeterlinck's play, The Blue Bird, is still running to crowded houses at the Haymarket, London.

Alias Jimmy Valentine is announced for to-night at Charles Frohman's Comedy Theatre, London, with George Du Maurier in the title-role, which H. B. Warner is now playing at Wallack's.

It is stated that Madame Bejane is to receive $15,000 for appearing four weeks at the London Hippodrome in a little comedy entitled Lolette, by Meilhac and Halevy. The engagement begins April 4.

George Edwardes will produce The Count of Luxembourg at Daly's in London when The Dollar Princess finishes its run. He will also produce Captain Fracasse.

Julian Mitchell is in London representing Florenz Ziegfeld in negotiations for the American rights of The Balkan Princess.

Bourchier says in the *Pall Mall Gazette* that Maugham's comedy, The Tenth Man, is "the most brilliant piece he has ever had the pleasure of appearing in."

MRS. FISKE AS LONA HESSEL.

Mrs. Fiske's three new productions, under direction of Harrison Grey Fiske, after her very successful period in Salvation Nell, freshly denote her catholicity of taste and her constant aspiration for artistic change, but the first of these plays, Pillars of Society, in which she was seen at the Lyceum Theatre last night, illustrates another characteristic of this actress—her admirable passion for ensemble.

Here is one of the world's most eminent players who desires always to project an assembly of strong acting personalities with no thought as to a "star's part" or a star's prerogative, as leading actors have come to regard that prerogative, especially on the English-speaking stage. Among English-speaking players she seems to be about the only one whose regard for general artistic effect is so strong as to relegate personal ambition to seemingly subordinate endeavor.

Mrs. Fiske plays Lona Hessel in this Ibsen drama—no play, by the way, could be more appropriate to the social conditions of the moment—and at first glance it would seem that this is not a "star part." Really it is not a star part. For that matter, there is no star part in the play. The drama is too vital for that. Yet it may be said, though it sounds like a paradox, that all the parts in Pillars of Society are star parts. There is no role in the drama that is not vital in the general scheme; and the part of Lona, whose influence upon the hypocritical Bernick at last affords the dramatic solution, grows until in the end its significance cannot be overlooked or denied. The superficial attention—the avid lover of theatricalism alone—might at first overlook the character's vital significance; but at last even this attention would admit its momentous place in the dramatist's plan.

There are no insignificant characters in Ibsen. All are sooner or later articulated, and all are potent to his ends, as the weaving of his fabric shows. Pillars of Society, conceived and written after Brand and Peer Gynt, but preceding A Doll's House, Ghosts, and sequent drama, is one of Ibsen's epochal plays. It has a surety and sharp contrasts in character drawing that no other of his works surpasses. Its motivity, while ethical in effect, is fascinating to a degree, because it deals with human figures whose weaknesses are paralleled in counterparts in the mind of any witness or student of the play. And its conclusion, after thrilling situations, has an optimism lacked by his later works. A review of Pillars of Society will appear in THE MIRROR next week. A portrait of Mrs. Fiske appears on the first page.

TO BE REPEATED.

So many requests have reached Liebler and Company since the recent performance by children of Alias Jimmy Valentine, asking that the matinee be repeated, that it is probable the firm will respond with another special performance in the near future.

SOJOURNERS IN LONDON.

Here is a snapshot of Randolph Hartley and Harry Corson Clarke, taken in London last Summer. They had been "seeing London" together, and at the moment were parting, Mr. Hartley to go to Italy and Mr. Clarke to start for home. Mr. Hartley is now in Berlin, where the opera, Poia, of which he is the librettist, is preparing for production at the Royal Opera.

CHANTECLER.

On another page Charles Frohman gives a warning against any form of piracy of Edmund Rostand's Chantecler, the sole right to which Mr. Frohman possesses, and he gives notice that he will prosecute any infringement of his right in the representation of any play under the title of Chantecler or the representation of any of the characters, scenes or incidents of the play, without his consent.

CURRENT AMUSEMENTS.

Week ending April 2.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in repertoire.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—21st week—160 to 167 times.
BELASCO—Charlotte Walker in Just a Wife—9th week—64 to 71 times.
BIJOU—Cyril Scott in The Lottery Man—17th week—130 to 138 times.
BROADWAY—The Jolly Bachelors—13th week—94 to 101 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 15th week—114 to 121 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Dainty Duchess Burlesquers.
COMEDY—Mary Mannering in A Man's World—8th week—57 to 65 times.
CRITERION—Francis Wilson in The Bachelor's Baby—14th week—98 to 104 times.
DALY'S—Marietta Olly in The Whirlwind—2d week—6 to 14 times.
EMPIRE—Ethel Barrymore in Mid-Channel—9th week—63 to 70 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—30th week—238 to 245 times.
GARDEN—Ben Greet Players in Palace of Truth—7 times; matinees, Wonderbook Plays—5 times.
GARRICK—Hattie Williams in The Girl He Couldn't Leave Behind Him—4th week—20 to 28 times; A Maker of Men—8 to 14 times.
GLOBE—Montgomery and Stone in The Old Town—12th week—90 to 97 times.
GRAND OPERA HOUSE—George Evans' Minstrels.
HACKETT—John Mason in A Son of the People—7 times, plus first week—1 to 8 times.
HERALD SQUARE—Blanche Ring in The Yankee Girl—8th week—54 to 61 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—30th week.
HUDSON—William Collier in A Lucky Star—11th week—82 to 89 times.
HURTIG AND SEAMONS—Rose Sydell's London Belles.
IRVING PLACE—German Company in William Tell—1 time; The Rajah's Bride—6 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—30th week—208 to 214 times.
LIBERTY—The Arcadians—11th week—82 to 89 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Mrs. Fiske in Pillars of Society—1 to 7 times.
LYRIC—The City—15th week—113 to 121 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus—3d week.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Closed March 26.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—26th week—203 to 211 times.
METROPOLIS—Scribner's Big Show.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—20th week.
MINER'S BOWERY—Town Talk Burlesquers.
MINER'S EIGHTH AVENUE—Miss New York, Jr. Burlesquers.
MURRAY HILL—Gay Masqueraders.
NEW THEATRE—Sister Beatrice and Brand—7 and 8 times each; Twelfth Night—20th time; School for Scandal—28th time; The Winter's Tale—3 times; Opera—3 times.
NEW AMSTERDAM—Madame X—9th week—64 to 71 times.
NEW YORK—Bright Eyes—8th week—33 to 40 times.
OLYMPIC—Bowery Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Vaudeville and Moving Pictures.
STUYVESANT—The Lily—15th week—110 to 117 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—11th week—77 to 84 times.
WEBER'S—Where There's a Will—8th week—55 to 62 times.
WEST END—Eddie Foy in Mr. Hamlet of Broadway—63 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

PROFESSIONAL DOINGS

The engagement of William Collier in A Lucky Star ends at the Hudson Theatre April 9.

Harriet Ford, co-author with Joseph Medill Patterson of The Fourth Estate, sailed Saturday on the *Cedric* for London. George C. Tyler, of Liebler and Company, who has been in London for the last fortnight, cabled Miss Ford to join him in order that she might begin work on the play which she and Anthony Hope are to write for Gertrude Elliott. It is Mr. Tyler's intention to have Miss Elliott appear in London this Spring in The Dawn of a To-morrow, and in the Fall to come to the United States in this same play, after which will come Miss Elliott's season in the new Anthony Hope-Harriet Ford comedy-drama.

The next attraction at Weber's Theatre will be The Girl from Lobster Square, by B. E. Forrester and Harry C. Jacobs, opening on April 4, with Georgia Caine, William Pruette, Frits Williams, Lillian Lee, Ray Beveridge, and Wilfred Clarke in the cast.

The Japanese valet of Robert Mantell is to be married to Gertrude Hutton, of Rochester, N. Y., when the company reaches Seattle. Miss Hutton has been Marie Booth Russell's maid.

Miss Lois Ewell, formerly connected with the Henry W. Savage grand opera productions, will sing the prima donna roles of the Aborn Opera company this Summer.

The Friars announce a dinner to George A. Cohan at the Hotel Astor on April 3.

The executive committee of the Earl Grey Musical and Dramatic Competitions, to be held in Toronto beginning April 4, has appointed as judges Bernard K. Sandwell, of Montreal; Ernest Beauford, of Winnipeg, and Hector Charlesworth, of Toronto.

Earl Grey, Governor-General of Canada, attended the performance of The Passing of the Third Floor Back, by Forbes-Robertson, last Monday.

Leaders of Newport Society are organizing to present early in April a comedy entitled Mr. Rob, for the benefit of the Animal Refuge. Mrs. Lorillard Spencer, Jr., is to play a leading part in the piece, supported by other well-known society people.

The twenty or more women ushers of the Manhattan Opera House gave their first annual dinner at Gazzo's restaurant on Broadway Tuesday evening.

Charles Dickson, the librettist of Bright Eyes, resumed acting for one night last Monday when Cecil Lean was disabled by a sore throat from appearing in his role in Bright Eyes, and Mr. Dickson jumped in to fill the breach.

A benefit performance of Hauptmann's Lonely Lives will be given for the benefit of the library of the Academy of Music, Northampton, Mass., on April 8, under the auspices of the American Dramatic Guild and the joint direction of Frank Lea Short and Julius Hopp. Additional performances will be given at the Hyperion Theatre, New Haven, under the auspices of the Yale University Dramatic Association and at the Hackett on Sunday, April 10.

Mrs. Alan Patrick-Campbell, daughter-in-law of Mrs. Patrick Campbell, arrived in this country Sunday on the *Laurentic*. She will join her husband in Chicago.

Albert Latscha, who plays the younger son in William Brady's new production, Mother, was taken to the Passavant Memorial Hospital, Chicago, March 17, with appendicitis. He succeeded in playing the opening night, Sunday, March 20, but was operated on the following Tuesday. He is now out of danger.

Gertrude Vanderbilt has left the cast of The Jolly Bachelors and has joined The Skylark company in Baltimore.

Aileen Hodgson, the young South African soprano, who successfully took Fritzi Scheff's place recently in The Prima Donna, has been secured by Milton and Sergeant Aborn for their Summer grand opera season at McVicker's Theatre in Chicago, beginning about May 18. Her repertoire will include Lucia di Lammermoor, Traviata, Faust e Margherita, Rigoletto, Carmen, Trovatore, and Pagliacci.

George W. Paige, who is playing the part of George Durant, the steel magnate, in Via Wireless, has signed with A. H. Woods to play the Professor in The Girl from Rector's next season.

Carolyn Beebe, pianist, and Edouard Dethier, violinist, will give a recital at Mendelssohn Hall on Thursday evening, March 31.

The engagement has been announced of William Collier, star of The Lucky Star, and Paula Marr, a member of his company. It is said that the wedding will take place in June.

E. J. Ratcliffe, formerly leading man with Mrs. Leslie Carter, will be in the cast of The Spitfire, in which Daniel Frohman is to star Charles Cherry.

The contracts for Sister Beatrice were made for Margaret Anglin and the New Theatre by Alice Kauser, with whom all negotiations for The Green Cockatoo, to be produced by Harrison Grey Fiske were also had.

Hedwig Reicher sailed Saturday on the *Amerika* to spend the Summer in Europe. She will hunt for new plays for use in this country.

The Shuberts announce that they have decided hereafter to present Marietta Olly as a star in The Whirlwind, the Bernstein drama in which she has been featured at Daly's Theatre.

Ethel Barrymore's engagement in Mid-Channel at the Empire will end April 23.

Richard Karl has been engaged as principal basso for the coming season with the Aborn Grand Opera company.

Frank Monroe, who plays Detective Doyle in Alias Jimmy Valentine at Wallack's, has rented a fifteen-room house on a six-acre estate at Red Bank, N. J. This is the result of a discussion of Summer plans by members of the company. Under the arrangement Earle Browne, Edmund Elton, Harold Hartsell, Adelbert Elliott, Frank Kingdon, Edward Bayes, Charles E. Graham, James E. Wilson, and E. Coddington, of H. B. Warner's support, will share the Red Bank home with Mr. Monroe. The party will take up their country quarters May 1, coming into New York each day in time for the performance at Wallack's. Mr. Monroe's brother, Reuben Monroe, the landscape artist, will also be of the colony.

Mr. and Mrs. Robert Emmet Keane, at the close of the present season of Via Wireless, will go into vaudeville in a sketch written by Mrs. Keane (Gay Rhea). Special scenery and a company of four persons will be carried.

One of the new members in Al. H. Wilson's company this season is Harry Spingler, a nephew of Mr. Wilson, who started his professional career last Fall, playing a small part in the company. Mr. Spingler has an excellent baritone voice, is a clever dialect mimic, and has shown his natural talent his first season in the profession.

J. C. Huffman, general dramatic director for the Shuberts, will spend a two months' vacation in Europe at the close of this season. He will study the productions of foreign plays which the Shuberts have secured.

Raymond N. Harris, president of the Raymond N. Harris, Inc., has left this city for the Summer at Pennsgrove, N. J., on the lower Delaware River, where he will spend two months cruising on his yacht, but expects to be back in his office by June, as his present plans are to have at least six road companies next season.

One hundred thousand dollars, it is said, will have been spent by Liebler and Company on the production of Ysobel before the curtain goes up next Autumn on this light grand opera by Pietro Mascagni, in which Bessie Abott will be starred.

Georges Feydeau, author of the original French version of The Lady from Lobster Square, will be present at the American premiere at Weber's, April 4.

Billie Burke, who has started on tour with Mrs. Dot, was given a farewell supper at the Hotel Belleclaire Thursday night by the proprietor.

To-night the Playgoers' Club will witness the Ben Greet performance of W. S. Gilbert's The Palace of Truth at the Garden Theatre.

Lillian Volkman, at the close of her second successful season with Harlan E. Knight and company in The Chalk Line, contemplates visiting Egypt. On her recent European tour she visited Dublin, Rome, Venice, London, and Paris. She will rejoin The Chalk Line in August when it opens on the Orpheum time.

Leslie Kenyon has been engaged by Henry W. Savage for his new comedy, The Litt'e Damozel, by Moncton Hoppe.

The New Theatre will open its second season Oct. 17 with the production of Maeterlinck's fairy play, The Bluebird. Classic plays from this season's repertoire will be retained next season. Strife and The Nigger will go on tour under the management of the Shuberts next season.

Thomas W. Ryley will produce a new play called Jenny from Jacks, by Paul Potter.

Bobby North will appear this Summer at the Jardin de Paris in Ziegfeld's Follies of 1910.

Wilfred Clarke is to be a member of Forrester and Jacobs' production, The Lady from Lobster Square.

Henry Breen has signed a contract to appear under the management of Klaw and Erlanger.

Katherine Kaelred is to appear at the Columbia Theatre, San Francisco, this Summer at the head of her own stock company.

Henry Miller will produce The Upstart in the Ziegfeld Theatre, Chicago, April 11. In the company are John Westley, Ida Conquest, Frank Gilmore, James Lackaye, Ralph Stuart, Walter Howard, Charlotte Ives, and Marion North. The play was produced last Summer by the Cook Stock company, Hartford.

The Garden of Lies is the name of the new George Broadhurst play which was produced by the Blackwood Stock company, Los Angeles. Florence Oakley and Lewis Stone continue to play leading roles with the company.

The starring engagement of Charles Richman in Charles Dazey's play called A Son of the South is announced by the Sire Brothers.

Sydney Rosenfeld, the playwright, has asked for an injunction to restrain the Shuberts from using The Whirlwind as the title of the play in which Marietta Olly is appearing at Daly's. The title was originally Baccarat.

NEW PLAYS.

Laurence Irving and Mabel Hackney, who have been appearing in The Affinity, will soon produce another Brieux play called The Three Daughters of Monsieur Dupont.

Charles Grossman, of Kansas City, has submitted his new play, The Prosecutor, to the Shuberts for inspection. The play is a modern American play of New York life. Mr. Grossman's one-act play, Divorce, will be given for the first time at the Actors' Fund Fair and later will be given in vaudeville.

A dramatization of Mrs. Emma D. E. N. Southworth's novel, "Ishmael," by Grace Hayward was given at the Grand Theatre, Rockford, Ill., March 9. Managers Sackett and Gatts will start a road company in the play. Miss Hayward plays Claudia Merlin. Others in the company are Helen Gillingwater, Robert Jones, E. C. Sprague, Frank Readick, Gertrude Keith, G. Walter Thompson, Lew J. Welsh, Charles Dingle, Robert Jones, Marion Sherwood, Charles Rogers.

Henry Kolker, of the New Theatre company, has just disposed of his first play to Hunter and Bradford, who, having secured the entire rights, intend to produce it with a special cast, headed by the author, during their annual season at Parsons' Opera House in Hartford, about the middle of June. The play, a modern drama of American affairs, is in four acts and entitled The Moral Right.

VIRGINA EARLE ILL.

Virginia Earle, one of the best known light opera singers, was taken in an ambulance from her home, 214 West 119th Street, March 8, to a private sanitarium. Many rumors were afloat concerning her illness. The fact is that Miss Earle is suffering from a nervous breakdown. Miss Earle has not appeared in opera for several seasons. Her last appearance on the stage was in vaudeville with a sketch called A Midnight Mistake. Miss Earle made her first Broadway appearance in 1894 in The Passing Show. She became a great favorite and in 1897 joined Augustin Daly's company, appearing in The Circus Girl, The Geisha, The Runaway Girl and many other lesser known operas. In London she appeared in The Girl from Up There and was a rival of Edna May in popularity. As Lady Holyrood in Floradora she added still more to her fame. In 1903 she starred in Sergeant Kitty.

NOVELLI TO RETIRE.

Ermete Novelli, the famous Italian actor, has announced his intended retirement from the stage after his golden jubilee, which is not far off. He will devote the remainder of his life to the establishment and conduct of an international school of acting, to which only young men and women will be admitted who bear certificates from leading players that they have shown signs of ability. He will have the assistance of Signorina Gianini. The institution will have a theatre where performances will be given at holiday times and on other occasions. The enterprise is liberally supported.

GEORGE W. KEATING.

THE MIRROR last week published a warning against an impostor who, under the name of George A. Keating, had been imposing upon managers in New England, falsely representing himself as a representative of this journal. In justice to a faithful correspondent of THE MIRROR at Watertown, N. Y., George W. Keating, managers and others will please note that he was not meant in the warning publication. The impostor, George A. Keating, apparently was traveling from city to city. George W. Keating, the duly accredited Watertown correspondent of THE MIRROR, happily is another man.

SUFFRAGE PLAYS BENEFIT SUFFRAGETTES.

Thursday afternoon a benefit performance of three suffrage plays will be given at Maxine Elliott's Theatre. The plays are: Before the Dawn, by Bessie Hutton; A Woman's Influence, by Gertrude Jennings, and How the Vote Was Won, by Cecily Hamilton and Chrystopher St. John. Those taking part include Helen Ashley, Janet Beecher, Margaret McKinney, and Mrs. Harriet Otis Dellenbaugh. The theatre has been loaned by Maxine Elliott. Beatrice Forbes-Robertson has charge of the entertainment. The proceeds will go to the Equality League of Self-Supporting Women.

BEETHOVEN RELICS AT NEW THEATRE.

In commemoration of the eighty-third anniversary of the death of Ludwig Von Beethoven, who died March 26, 1827, and as a prelude to the production of Beethoven, which occurs at the New Theatre April 11, the management of the New Theatre have several relics of the composer on exhibition in the foyer. The relics were loaned to the theatre for the most part by H. E. Krehbiel, of New York, and Mrs. Jabez Fox, of Cambridge, Mass.

METROPOLITAN OPERA COMPANY ABROAD

The season of Italian opera which the Metropolitan Opera company is to give in Paris under the management of Guilio Gatti-Casazza and conductorship of Arturo Toscanini, will begin May 21 with Aida. The committee in charge of the International Art Exhibition which is to be given in connection with the celebration of the fiftieth anniversary of the creation of the kingdom of Italy has invited the Metropolitan Opera company to give performances of opera in Rome during the Spring of 1911.

EVA DAVENPORT.

Here is a snapshot of Eva Davenport and a donkey friend taken at Block Island.

THAT CLIMAX INJUNCTION.

The injunction which Walter N. Lawrence obtained against Joseph Weber, the Broadway Productions Company and others has been modified by the Appellate Division of the Supreme Court. The injunction withheld the payment of salaries pending disposal of the suit for an accounting. Lawrence, who owns 40 per cent. of the stock, claimed that Weber had been receiving too large a salary. The court orders that Mr. Weber receive $200 a week for his work. Other salaries are determined in proportion.

THE PLEIADES DINNER.

The Pleiades Club gave a dinner in honor of Mildred Holland and Edith Bradford at their club-rooms at Beisenweber's Sunday evening. A number of notable professionals were present, including Harry Bulger, Templar Saxe, Edwards Davis, Adele Blood, Mary Hraba, Lillie Dorn, John E. Hazzard, John P. Wade, Mr. and Mrs. Herbert Waterous, Lucille La Verne, and Mrs. Sol Smith.

THE GIRL IN WAITING.

Cohan and Harris will produce J. Hartley Manners' four-act comedy, The Girl in Waiting in Hartford, Conn., April 11. Laurette Taylor will have the principal role. Others in the company are A. H. Van Buren, Arthur Lewis, Mervin Abbott, Alice Gale, May Keogh, Wallace Erskine, Herbert Budd, Frederick Powell, Galway Herbert, and Ada Gilman.

OPENING OF NAZIMOVA THEATRE.

The new Shubert Theatre on Thirty-ninth Street, which is to be called the Nazimova, will be dedicated April 4 with Nazimova's first metropolitan appearance in Ibsen's Little Eyolf. The playhouse is one of the smallest in the city, having a seating capacity of 650. Lee and J. J. Shubert will have their private offices in the building.

SUNDAY LAW IN INDIANA.

Theatre managers and their women cashiers of the theatres of Elkhart, Ind., were arrested for violation of the law which prohibits the "following the usual avocation on Sunday," after the Sunday performances March 20. A determined fight is to be made by both sides of the argument.

FOR MISS PEABODY.

The League for Political Education will tender Josephine Preston Peabody, the American playwright who won the Shakespearean prize with her play, The Piper, a luncheon at the Hotel Astor April 6. Mr. and Mrs. Charles Rann Kennedy (Edith Wynne Matthison) will be present.

PICTURES FOR THE ACADEMY.

E. H. Sothern and Julia Marlowe have postponed their benefit performance of The Taming of the Shrew at the Academy of Music till June 6. After this performance the Academy of Music will become a combination moving picture and vaudeville house.

FRITZI SCHEFF RECOVERED.

Fritzi Scheff, who was forced by a nervous breakdown to suspend her tour in The Prima Donna, has entirely recovered and resumed her role with her company in Pittsburgh last night.

ELEKTRA POSTPONED.

The first production of Elektra by Raymond Duncan has been postponed from last night till Monday evening, April 11, in order further to perfect the rehearsals. All tickets are good.

FROM THE ANTIPODES

THEATRICAL PRODUCTIONS AND EVENTS IN AUSTRALIA.

Practically All the Broadway Attractions Seen at the Sydney Playhouses—Oscar Asche and Lily Brayton in Shakespearean Plays—Fine List of Easter Attractions—Dollar Princess and What Every Woman Knows—Katherine Grey Has Arrived—Strife Secured by Manager Williamson—Melba Likely to Remain.

(*Special Correspondence of The Mirror.*)

Sydney, N. S. Wales, Australia, Feb. 15.—Owing to my annual holiday—even your correspondent requires a holiday—Mirror readers were deprived of their usual monthly letter in January last. Despite the dog days—for Sydney is an enervating place for the first three months of the year—theatrical ventures at present with us have been and still are doing well. Present shows include:

Her Majesty's: A Waltz Dream, which followed a successful revival of The Girls of Gottenberg.

Theatre Royal: The Lion and the Mouse, which has now run for a month, and will fill the bill for another two weeks, when Bernard Shaw's Arms and the Man will appear.

Criterion: Sergeant Brue is now in his last nights at this theatre, as on Friday next Clarke and Meynell will revive The Girl Behind the Counter. On Feb. 26 Oscar Asche and Lily Brayton will commence a farewell season with a production of The Merchant of Venice.

Palace: Hugh J. Ward and Grace Palotta, after a big success in A Bachelor's Honeymoon, are now showing in Vivian's Papas.

Lyceum, Gaiety, Bijou, Globe: Moving picture shows of much merit continue to draw well at these and several smaller houses.

Tivoli and National Amphitheatre: Managers Rickards and Brennan continue to hit the public taste for variety, and Mlle. De Dio, Tom Parker, Lillie Langtry, the Brothers Martine, and the Surf Nymph are Tivoli attractions, and Wise and Milton, Tom and George Hedley, Horrie Ranger, Morrissey and Alton were in the present Amphitheatre bill.

Signor Hason found it impossible to keep long away from the land of his adoption. He is now back in Sydney, after a short stay of two years in his native Italy. He has returned under contract to J. C. Williamson, to conduct his forthcoming grand opera tour. The voices for the opera company were chosen in Milan by Signors Hason and Fauo. Madame Bel Sorel will sing the principal music in Puccini's Butterfly in Australia.

Hugh J. Ward and Grace Palotta will at the close of their season at Sydney Palace visit Adelaide, Broken Hill, and other principal cities before returning to Melbourne in May, when Hugh Morton's Glittering Glory and Paul M. Potter's The Girl from Rector's will be produced.

Hugh C. Buckler and Violet Page have arrived in Melbourne under engagement to Clarke and Meynell. They will make their appearance in Grossmith's The Night of the Party.

Easter attractions in Sydney this year will include Williamson's pantomime, Aladdin, which has run over ten weeks in Melbourne. At the Theatre Royal we will have the debut of the Grand Opera company in Puccini's Madame Butterfly. In Melbourne the principal Easter attractions will be The Dollar Princess at Her Majesty's and Nellie Stewart in What Every Woman Knows at the Princess'.

Julius Knight and Katherine Grey, now at the Sydney Royal, will play in Adelaide during Easter.

Strife, the powerful drama, dealing with capital and labor, has been purchased by J. C. Williamson for Australian production.

Australians are looking forward with considerable interest to the forthcoming production of The Arcadians by the Clarke-Meynell Comic Opera company.

Madam Melba and J. C. Williamson are likely to join forces in a grand opera scheme for Australia. Nothing definite has been settled, but in all probability something final will be arranged before the diva reaches England. Present indications—among others fairly extensive purchases of real property—point to the probability of Australia seeing a good deal of Melba in the future.

E. NEWTON DALY.

NEW ZEALAND NOTES.

Tour of the Williamson Dramatic Company—Harry Roberts—New Comic Opera Co.

(*Special Correspondence of The Mirror.*)

Wellington, Feb. 14.—The New Zealand tour of the J. C. Williamson Dramatic company has not proved the financial success anticipated by the management. A fine company, but the repertoire comprised two new plays of mediocre standard and a few revivals, none of which amounted to "nuts" as drawing cards.

Harry R. Roberts, who is well known to American playgoers, will shortly commence another tour of the Dominion with The Passing of the Third Floor Back, and one or two other new pieces. The tour will be under the direction of Clarke and Meynell.

J. C. Williamson's New Comic Opera company is touring the Dominion, and doing tiptop business. The repertoire consists of The King of Cadonia, Havana, and A Country Girl.

The Fuller Proprietary have come into their own again in the vaudeville world with a vengeance, being established in the Wellington Royal, Christchurch Opera House, and Dunedin Alhambra.

I have just seen the plans of the new house the Fullers are building for vaudeville in Auckland. It is being built on one of the busiest corners of the busiest street in the city, and will have a seating capacity of 2,000.

I met Bob Fitzsimmons last week. He is a member of Harry Rickards' Vaudeville company at present touring the Dominion. Bob, who hopes to return to America in about four months' time, sends his respects to Broadway.

The Pollard Opera company is about to commence another tour of the North Island, with Miss Hook of Holland as the trump card.

Anderson's Dramatic company is still in the Dominion. Business is fair.

The Black Family of Musicians have returned to New Zealand after an absence of some two years in Australia. It is a clever combination and doing fine business.

The Belle Crowe company is at present in the North. Business is only fair.

The largest picture circuit in New Zealand is controlled by the Fullers. They get an average weekly shipment of 10,000 feet of film, in which the American product is looming large. Selig, Edison, Essanay, and the American Biograph are all well represented in the current week's bill. American makers can get into touch with the Fullers at His Majesty's Theatre, Wellington.

The Besses o' th' Barn Band open a tour of the Dominion at Christchurch on the 8th inst.

The Fisk Jubilee Singers open a tour of the Dominion at Wellington on the 19th inst. It is some two years since they last visited these shores.

I see an Australian firm of so-called agents are advertising in a New York vaudeville paper for acts, specifying that they shall "not be talking acts." This must make Tom Nawn, Byron and Pasan Homer, B. Mason, and a few other headliners, who have toured Australia and New Zealand, smile. Let 'em all come; as long as they are cosmopolitan enough to please a London or New York audience they'll do here.

Carter, the magician, is touring the Dominion with fair results just now.

An American act, Deave's Manikins, opened with the Fullers at Dunedin last week. Their contract calls for eight weeks, seven performances a week (no Sunday work) at $200 a week. This act came to Australia via China, and the producers have worked from the day they landed, and by the time they are through with the Fullers they will have filled six months' time.

ANDREW SMART.

BROOKLYN AMUSEMENTS.

Margaret Anglin and Maxine Elliott are the New Comers at the Stock Houses.

Last night Margaret Anglin, after an absence of two years, made her reappearance in Brooklyn in her latest success, The Awakening of Helena Richie. Miss Anglin's role of Helena affords her exceptional opportunity for a display of her wonderful emotional abilities. The company is the same that supported Miss Anglin during her stay in Manhattan, and includes Eugene Ormonde, John Findlay, Walter Howe, George Probert, Charles Rowan, Charles Wyngate, Ethel Downie, Sally Williams, and Gertrude Swiggett. Next week, Marie Tempest in Penelope.

Manager Fridley's offering at the Majestic Theatre for this week is one of the banner attractions of the Easter season in Brooklyn. Maxine Elliott was greeted with a packed house last night, and The Inferior Sex was voted a triumph for Miss Elliott. Arthur Byron and O. B. Clarence are in the supporting company. Next week, Eddie Foy in Mr. Hamlet of Broadway.

Still playing to full houses, The Gentleman from Mississippi pleased the Eastern District theatregoers at the Broadway Theatre last night. Thomas A. Wise and Douglas Fairbanks are just as refreshing as when the piece was first staged nearly three years ago. Next week, Ben-Hur.

Manager Springer at the Grand Opera House has the Cohan musical riot, The Talk of New York, with Victor Moore as the breezy, slangy Kid Burns. The company is excellent, and includes Emma Littlefield, Joe Smith, George J. O'Donnell, and Charlotte Gray. The usual hustling, hardworking Cohan chorus is with the comedy. Next week, Aborn Opera company in Il Trovatore.

The Crescent Theatre has the honor of being the first stock company house to offer Charles Klein's masterpiece, The Lion and the Mouse. Last night Mr. Allison scored a personal triumph in the part of John Burkett Ryder. Miss Fleming as Shirley Rossmore was splendid. Next attraction, Brewster's Millions.

The Blue Mouse, a saucy farce, pleased the Bijou Theatre patrons last night. The full strength of the house company is seen, and Mr. Payton spared no pains in making the production.

At the Lee Avenue House Mr. Payton is presenting York State Folks.

The Forbes Stock company gave a fine performance of The Heir to the Hoorah at the Gotham Theatre last night, and Mr. Forbes was excellent in Guy Bates Post's old part.

The Court Theatre offering for this week is one of the best productions of the season at this house. Pierre of the Plains is the attraction, with Severin De Deyn and an unusually strong company.

George Allson has strengthened even further his hold on Brooklyn audiences by his Nat Berry in Shore Acres. He preceded that with Romeo, and follows it this week with John Burkett Ryder in The Lion and the Mouse.

Star, Bon Ton; Gayety, Crackerjacks; Casino, The Big Review; Empire, Sam De Vere company.

The Columbia Theatre has vaudeville, with a complete change of bill twice a week.

NEW CITY THEATRE.

A theatre, to be called the City Theatre, which Tim Sullivan is erecting on East Fourteenth Street, will open April 18 with Anna Held in Miss Innocence. Klaw and Erlanger will book the theatre.

ABOUT SALVATION NELL.

It has been announced in Western papers that Trousdale Brothers had secured Salvation Nell. Alice Kauser, agent for this play, says this is an error.

CIRCUSES, PARKS AND AIRDOMES

Gardner and Lawson, who have been appearing at the Opera House, Columbia, Tenn., will shortly join Ringling Brothers for their regular season's work.

At Columbia, Tenn., the Mighty Hague Circus is billed for April 9, and much local interest is apparent among the young folks.

The M. L. Clark and Sons Combined Shows began their tour with three performance in Alexandria, La., March 7, 8, and gave very creditable performances to big crowds.

Manager McGhie expects to open his regular Summer season at Columbus, Kan., about May 15.

Improvements at Antelope Park, Lincoln, Neb., are now complete, except sodding. Stands and entrances have been enlarged and all arrangements made for the opening on May 10.

WARNING

NOTICE IS HEREBY GIVEN that I have the sole and exclusive right to perform and to authorize the performance of Edmond Rostand's "Chantecler," and that I will prosecute all persons who infringe upon my rights by producing any play under the title of "Chantecler," or who represent any of the characters, scenes or incidents of the play without my consent.

CHARLES FROHMAN

DITTENHOEFER, GERBER & JAMES
Attorneys

EDYTHA KETCHUM

"Edytha Ketchum, the popular leading lady of the company, will be seen in the role of Nance Olden. In a recent production of the Bishop's Carriage in New York City Miss Ketchum played this difficult role with great success and received favorable press comment from all the New York new-papers. In the same character Jessie Busley starred for two seasons under the management of Liebler & Co., and it has repeatedly been claimed that Miss Ketchum's portrayal of the part was superior to this clever star."—*Phila. Ledger.*

383 Macon St., Brooklyn, N. Y.

ACTORS' FUND NOTES.

Billie Burke has donated a gold clock valued at $500 to the Actors' Fund Fair, and will herself preside over the raffle.

A $5,000 painting of Edwin Forrest has been donated to the Actors' Fund Fair by the heirs of the late John D. Ford, of Baltimore, with the stipulation that the bidding shall be confined to the Players, Lambs and Green Room clubs, in order to keep the portrait permanently in the theatrical profession.

A benefit performance for the Fair will be given Friday afternoon, April 8, by Marietta Olly in The Whirlwind at Daly's.

HAWAII.

HONOLULU.—HAWAIIAN OPERA HOUSE (W. D. Adams): The McRae Stock co. opened March 19 for a ten weeks' engagement. The Heir to the Hoorah is the opening piece and will be followed by In the Bishop's Carriage. Margaret Oswald is the leading woman.—ORPHEUM (J. C. Cohen): Toby Claude, she of The Chinese Honeymoon fame, dropped in on the town and completely captured it at her first performance. She has new songs, new gowns, and has added a new wink to her repertoire. Castleman and Montgomery are giving some clever sketches and Leo Cooper and Miss Von Brahm are doing excellent heavy work. Mr. Cohen leaves for the mainland in a few days to make arrangements with a juvenile musical co. to come down here.—ITEMS: The Park, with added vaudeville, is playing to capacity.—The Novelty Theatre received a Miss Wall, the Montana girl, who gave a very clever Indian muscle dance, which crowded the house for four weeks.—The Empire, the Art and the Bonine have all been doing well.—Mrs. Bailey, of the Art, is on the coast trying to raise money to finish the new Auditorium.

THE BOHEMIAN.

Married.

BLISS—PALMER.—James A. Bliss to Hetty Marie Palmer, in Columbus, O., March 20.
BROWN—CROUCH.—Vernon Brown and Mary Crouch, at Scranton, Pa., on Feb. 23.
BUCK—HOFFMAN.—A. G. Buck and Nellie M. Hoffman, at Los Angeles, Cal., on Jan. 25, 1910.
CONNER—LEISTER.—Bryand Conner and May Leister, at Bellefontaine, O., on Feb. 24.
ECKHART—SHERMAN.—Frederick Eckhart to Gretchen Sherman, in Philadelphia, March 16.
GAINES—OETZEL.—John Wesley Gaines to Alexandria Annette Oetzel, in Hamilton, Ohio, March 11.
HAND—ANDERSON.—Fred E. Hand to Alice Anderson, at Marshalltown, Iowa, March 16.
ROSE—CONRAD.—Frances Rose and Theodore Conrad, in London, March 16.
WALKINS—DAVINS.—Bert Walkins and Mattie Davins, at Marshalltown, Iowa, on Feb. 27.
WHITING—LANE.—Robert G. Whiting to Leonora Lane, at Darlington, N. C., March 2.

Died

ALLISTON.—Annie Alliston, Longport, Atlantic City, N. J., March 25.
BARRYMORE.—Ethel Barrymore, 3 years old, in New York, March 24.
CLARKE.—Creston Clarke, in Asheville, N. C., March 21, aged 45 years.
CRONIN.—Daniel Cronin, at Philadelphia, Pa., March 13.
DAILY.—John V. Daily, in Duluth, Minn., last week, aged 65 years.
DE GIVE.—Laurent, in Atlanta, Ga., recently.
FAUST.—Edwin Faust, 69 years old, in New York, March 8.
FITZ SIMMONS.—William Edward Fitz Simmons Jan. 20.

NOTICE

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KOCH.—Emmy Koch (Emmy Carle), in New York, March 15, aged 23 years.
MONTAGUE.—Louise M. Montague, in New York March 15, 50 years of age.
MUELLER.—Professor Franz Mueller, at Spokane, Wash., March 12.
NICHOLS.—A. W. Nichols, at Iowa Falls, Ia., on March 12.
OLESEN.—Ole Olesen, 63 years, in New York, March 19.
ORSER.—Mrs. A. Y. Orser (Lucile Hooper), in New York, last week.
PASCO.—Sidney W. Pasco, in Chicago, last week.
RICHARDSON.—Lawrence J. Richardson, in Oswego, N. Y., March 11.
ROBINSON.—J. F. Robinson, at Ardmore, Okla., on March 9, aged 53 years.
ROGERS.—E. O. Rogers, at Bath, N. Y., Feb. 21, aged 62 years.
TANSEY.—Harry Tansey, 47 years of age, in New York March 12.
THORNE.—Thomas Thorne, 24 years old, in Chicago, March 11.
TYLER.—ROBERT TYLER, in New York, March 12.
WHELAN.—Edwin R. Whelan, in Indianapolis, Ind., Feb. 26.
WHITMAN.—William Whitman, at Lyons, N. Y., aged 80 years.

THE ACTORS' SOCIETY

PREPARATIONS FOR THE ACTORS' FUND FAIR.

The Chairmen of the Different Committees Appointed—Edwards Davis' Success with Dorian Gray—The Huntington Players Close a Successful Season—Other Notes.

The wide comment that Edwards Davis' sketch is causing attracted Secretary Morey to the Colonial to see Dorian Gray. He states that Mr. Davis should be congratulated upon having such an excellent vehicle and also on having adapted it so well to the stage. It goes to prove the argument that a sketch must, indeed, be excellent to create such a stir. Mr. Davis' success is well deserved. Under his own personal supervision Mr. Davis has staged and is now acting one of the most artistic sketches seen on the vaudeville stage for a long time.

Royal Tracy reports from the West the continuation and great success of Brewster's Millions, with which he is playing. Mr. Tracy is "Monty" Brewster, and doing it with so much success that he will soon be playing "Monty" in reality.

Albert Andruss and T. Hayes Hunter are playing with Lillian Russell in The First Night, in which she has been starring this past season. Reports are that it is very successful and that they will continue till the middle of May.

The Huntington Players, who have been playing in Terre Haute, Ind., during the season, will close April 3. All the members of the company report that they have had a very pleasant and profitable season. Harry Plympton will return for a vacation to his Summer home near Chicago, while Wright Huntington, Frank Darien, and Victor Browne will probably be seen in New York after the closing.

Carol Arden is at her home, having given up her engagement in order to be with her sister, who is ill.

Eugene Shakespeare is playing in Albany with the Bert Lytell Stock company. He was with the Baker Stock company in Rochester during the first of the season.

Julian Noa will soon be back in New York, owing to the closing of the Keith Stock company, Portland, Me., where he has been playing very successfully this season.

In The Whirlwind, in which Marietta Olly opened at Daly's Theatre Wednesday, are Donah Benrimo, who is playing the part of Marquise De Doullence, and Charles J. B. Bell, who is playing General Brisac.

Monday, Mar. 21, W. D. Stone celebrated his birthday and was the recipient of many good wishes. He is much respected and liked as the kind and considerate stage manager of The Silver Threads company. The working staff of the production presented him with a fountain pen. Mr. Stone is an excellent speaker, as his friends on the Board of Directors have reason to know, but it is reported that he was for once absolutely at a loss for words when he was called upon for a speech.

The Cobb-Green bill, of which the White Rats are the instigators, was given a hearing before the Senate Committee of General Sessions, Wednesday, Mar. 23. A great many made the trip to Albany to be present at the hearing, the party including Secretary Morey and Treasurer Woolf, who were sent by the society to represent the organization at the meeting.

Work is progressing in the society for the Actors' Fund Fair. A large and enthusiastic meeting was held Friday, Mar. 25, at 3 o'clock, at which the heads of the different subcommittees made reports to Chairman Mrs. Felix Morris. Lillian Kingsbury is the chairman of the Restaurant Committee, and she submitted the names of her workers. From the names submitted large crowds are assured for that department.

Harold R. Woolf, who has charge of the billiard and pool room, reported that he is arranging to conduct that department distinctly on the lines of a well appointed billiard room. He has secured the assistance of several well-known experts, including a lady who is a member of the society and who plays an expert game of pool.

There will be a department in the restaurant where articles of all kinds can be bought at a bargain. This bargain counter is in the hands of Mrs. Ralph Delmore, who always does wonders with anything she has charge of.

The gymnasium of the armory has been given over to the Actors' Society, with the understanding that it be used for whatever will bring the most money. Edward Ellis is chairman. It is such a large part of the work that he will appoint subchairmen to supervise each department of that one room.

Fanny Cannon has charge of the rifle range and is particularly fitted for that department owing to her acquaintance with military people through her brother, who is a captain, and incidentally holds the championship for rifle shooting, and anyway, doesn't it seem right that a cannon should have charge of small arms?

Lillian Buckingham has the bowling alley, and is hard at work arranging contests between prominent people and also club contests.

Frederick Watson has charge of the music and Theodore Friebus has charge of making posters to attract visitors to the department.

The decorating is in charge of William F. Haddock and the press work is in the hands of Nellie Callahan, who has always shown ability as a worker for the society.

Aubrey Noyes, stage manager for Henrietta Crosman, was the Herr Geheimrath Fritzing, the old German professor in The Cottage in the Air, when the Shuberts produced it in Brooklyn last fall. All the papers gave him great credit for his clever portrayal of the role.

THEATRICAL FOLK IN ATLANTIC CITY.

Holy Week brought many professionals, who were not playing during the week, to Atlantic City. Blanche Bates, who was playing an engagement in the city, entertained many friends, among them being Mr. and Mrs. Rupert Hughes, Minnie Dupree, Eugenia Blair, Hamilton Revelle, and Acton Davies. Others in the city were Mr. and Mrs. David Belasco, Mr. and Mrs. Morris Gest, Bertha Galland, John J. Donnelly, Mrs. Henry Donnelly, widow of the late Henry Donnelly, Henry B. Harris, and Mr. and Mrs. Frank McKee.

ST. JOHNS, NEWFOUNDLAND.

March 17 a Busy Date for Amusements in "Ye Ancient Colony."

There was an exceptionally large list of attractions in St. Johns, Newfoundland, on the occasion of the Irish national festival, St. Patrick's Day, and more people were in attendance at the theatres than for several seasons past.

The annual Irish Night at the College Hall taxed the latter place to its utmost capacity. Those participating were Charles Hutton, J. O'Reilly, Mrs. Job A. LeMessurier, Gertrude Strang, Mrs. Ayre, Beatrice Story, Moncrieff Mawer, Sybil Johnson, F. J. King, W. M. Martin, H. V. Tuff, and T. H. O'Neill. All the items with the exception of one were vocal, and therefore the entertainment was somewhat monotonous.

A Twilight Rehearsal in the Synod Hall proved a great success. Those contributing materially to the entertainment were Dorothy Berteau, Fred Haddon, John Strang, and Jean McKinley.

The Tasker Cinematograph Entertainment, held in the British Hall, under the patronage of His Excellency Sir Ralph Williams, Governor, and suite, was attended by over 700 ladies and children.

Joe Murphy's famous Irish drama, Shaun Rhue, was produced in the Nickel Theatre to S. R. O. P. F. Moore sustained the leading role in a highly capable manner, and was ably supported by T. P. Halley as Maurice Kavanagh, M. J. Donnelly as Peter Kavanagh, and Minnie Viguers as Kate Donivan, the other performers being Katheryn Kearney, J. Donnelly, G. Trainer, J. C. Pippy, E. J. Higgins, J. Atkinson, G. W. Snow, and W. B. Comerford.

At the T. A. Theatre The Peep-o'-Day Boys was the attraction and the attendance was very large. T. M. White staged the production, and in the cast good portrayals were given by W. J. English as the priest, T. J. Rolls, George P. White, W. J. Myler, and Polly Carroll. The dancing of the Mount Cashel Boys was an interesting and popular specialty.

An Exile's Honor was staged in the Mechanics' Theatre to a capacity house, and some popular local players were seen in the different characters (See New Acts). Messrs. J. P. Kiely and George Fairbairn sang several Irish vocal gems, Ross and Roth contributed national medleys, and there were also 9,600 feet of motion pictures.

The Irish Detective, a four-act sensational drama, was the offering in the Star Theatre, and a well sized audience was in attendance. The performance was lacking in a number of ways, although fairly good work was done by J. J. Sullivan, J. H. Adams, and Jose Carroll.

The Queen Theatre opened its doors March 17 to capacity attendance. It is artistically decorated and will hold about 600 people. The programme of pictures and songs was thoroughly enjoyed.

LEO C. MURPHY.

MANSFIELD'S HOME AT AUCTION.

Richard Mansfield's home at 316 Riverside Drive will be sold at auction in the Exchange Salesroom April 6. After Mr. Mansfield's death Mrs. Mansfield (Beatrice Cameron) decided not to go back to it.

SIN FOO SUN COMING.

The great Chinese imperial actor, Sin Foo Sun, is coming to this country to appear at the Chinese Theatre on Doyers Street.

LETTER LIST.

WOMEN.

Allin, Rosalin, D. Arville.

Barrett, J. R. Mrs., Florence L. Bartling, May Buckley, Octavia Broske, Ruby Bridges, Corinnem Bailey, Bertie Beaumont, Pearl Berrey, B. Boyne, Viola Bancroft, Nellie Braggino, Kate Blanc, Marie Baxter, Minnie Bower, Margaret Bucklin, Henrietta R. Browne, Mrs. Alec F. Budd, Marion J. Benson.

Clark, J. P. Mrs., Nellie V. Claire, Gertie Carlisle, Lena R. Croft, Josephine Carter, Grace Connell, Alice Crosier, Helen Case, May Clemons, Sadie Calhoun, Ethel Clifton, Florence Courtney.

Des Mond, Helen, Iva Donnette, Matilda Deshon, Jane Daynar, Ivy Davis, Amy Du Bois, Dorothy Dane, Madeleine Dupont, Edith Dillingham.

Erlynne, Roydan, Blanche R. Edwards.

Forbes, Mary E., Mrs. Thornton Fried, Minnie Fuller, Mamie Fleming, Marjorie Fieldbrooke, Grace Fine, Ethel Fuller, Harriet Ford, Constance Farmer, Hattie Foley, Lillian French, Carolyn Friend.

Gibson, Estelle, Mae Gurer, Marie Givin, Marion Goodwin, Maud Gifford, Gertrude George, Nance Gwyn, Margaret Gallager, Florence Gale, Haywood, Josie R., Charlotte Huntington, Grace Henderson, Lydia Hahne, Julia Hanchett, Ada Howell, Louise Hernandes, Myrtle Howard, Evelyn Howard, Marie L. Harris, Mrs. Geo. H. Hoskyn, Mrs. G. D. Henderson, Polly Holmes, Marta Howard, Mary P. Hadow, Mabel Haslett.

Kreghoff, Bertha, Kitty Kyle, Bertha Kalich, Genevieve Kane, Clara Krall, Helen Koelling.

Latone, S., Ruby Leslie, Marie Leonard, Florence Lorraine, Louise Langlon, Mrs. Hans S. Linne, Jose Lovering, Lillian Lawson.

Manle, Alice, Mrs. M. Martin, Mary Malatesta, Saidie Martinot, Powdy Moran, Violet Mesereau, Mrs. G. A. Martin, Mrs. Harry McFayden.

Naskow, Marie, Gertrude Nickerson.

Ormsnde, Gene, Ida O'Day.

Piers, Gwendolyn, Mrs. Geo. B. Paddison, Louise Penoleton, Marion Pierce, Camille Personi.

Quigg, Mildred.

Randall, Ruth, R. S. Ross, Melma Reno, Maud Rodney, Carolyn Ryan, Helen Russell, Lizzie B. Raymond, A. C. Russell, Mrs. Jos. B. Redman.

Sarl, Adele, Carmen Sloane, Dorothy Stanton, Edith St. Claire, Marguerite Snow, Alice Saunders, Marion Stanley, Theresa Shea, Mrs. Hayden Stevenson, May Storey, Josephine Stanton.

Tearle, Conway, D. Tennant, Constance Talbott, Maud Turner, Clara Thropp.

Verno, Anita, Irene Van.

Wakeman, Keith, Lucy Weston, Queenie Wilson, Florida Wilson, Leona Watson, Lottie Williams, Mrs. Percy West, Mrs. Louis Woodock, Carrie Webber, Helen Whitman, Trixie Wallace, Kathryn M. Wayne, Ada Wagner, Jane Wheatley, Lillian West, Beulah Watson, Mrs. Chas. Wellesley, Flora Wilson.

MEN.

Ayres, S., George Averill, Robert Adams, Charles Alexander, Jack Armstrong.

Bosworth, Martin, Frank Beresford, Crawford Butler, Frank Bacon, L. Bird, C. R. Butler, H. W. Bennett, E. R. Burton, Bonini, Irving Beers, Harcourt Bently, C. Barrymore, J. H. Blair, Jas. H. Burton, Harry Beilthazer, Chas. E. Burden, Jack Bell, Jack Bellgrave, O. Barton, Chas. Burke, King Baggott.

Canfield, Will F., Chas. J. Campbell, Harold Crane, Julius J. Corny, Freemont Cason, Geo. Castell, A. Carroll, Chas. S. Craig, Frank Campbell, Robt. Chandler, Ned Carroll, Hugh Cameron, Edw. A. Cassidy, Howard Collins, Bernard Cavanaugh, Joe Cartwright, Alexander Carr, Jno. B. Campbell, C. R. Crollius, Thos. H. Coote.

Downing, Walter, Jno. Dunne, Walter Dale, Harry L. Dunkinson, Will J. Donnelly, Albert Denair, Adrion D'Arcy, Robt. L. Douglas, Harry Dickinson, B. Dayton, Augustin Duncan, S. I. De Kraft, Ollie Dignus, Abel S. Dungan, Chas. Deland, Frank P. Durand, Wm. Dehlman, B. de Buelle, Walter C. De Witt, E. L. Davenport.

Elliot, Billie, Wm. H. Elkington, Edw. Elsner, Geo. Earle, Jas. A. Edzerton.

Fazer, Floyd, Albert Flany, Herbert Frank, Wm. Fitzsimmons, C. W. France, Eugene Fougere, Floyd Fenimore, Rockcliffe, P. Fellows, Fred F. Fleck, Ned Finley, Jameson L. Finney, Warren Fabian, Fullwood, Allen Fawcett, Mark Fenton.

Gibbs, Harry, Henry Garrow, Wm. Gregery, Jos. Greene, G. S. Grennell, Geo. Germane, Jos. Greybill, Fred Grey, Gilmore and Le Moyne.

Hollis, H. H., Lorius Henderson, Hans Herbert, Walter S. Hiatt, Bert Hyde, Gerald Harcourt, R. H. Harper, Eugene B. Hegger, Franklin Hurleigh, Alf. Helton, H. K. Hollingshead, Justin Hull, R. V. Hardon, Fred Hixon, Toby Hamlin, Frank Hylton, Dell Henderson, Geo. H. Hoskyn, Hill and Sylvainy.

Johnson, Orrin.

Kruzer, Jasques, Claude E. Kimball, Frank Keenan, Gerald E. Knowls, Ed. T. Kerr, Harry Kelly, Lee Kohlmar.

Ladell, Harry, Jos. Lewis, Albert Livingston, Geo. Lewis, Wm. Lennox, J. S. Landon, Harry Lorraine, Arthur Leeds, Henry W. Link, S. T. Leaming, Leopold Lane, G. W. Lusk, Chester A. Lee, J. B. Lunt, Robert Lett, Wm. Loraine, Bob La Roy, Robt. Loraine, W. I. Love, Nelson Lingard.

Mills, Chas. B., Harry Mason, B. G. Manion, Gerald Marr, T. R. Mills, Geo. L. Myers, Jos. Manning, J. S. Murray, W. D. Mi'es, Edw. Mackay, Ellis McClellan, Jno. P. McGraw, Geo. D. McIntyre, Augustine McHugh, Jno. McGrail, Neill, Jas., Neff, Robt. Newcomb, T. V. Nye.

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PLAY NEWS OF CHICAGO

First Production of Mother, Jules Eckert Goodman's New Play—Emma Dunn and Frederick Perry Score—William Norris in My Cinderella Girl—Harry Woodruff in New Play.

(*Special to The Mirror.*)

CHICAGO, March 28.—Mother, the new play by Jules Eckert Goodman, author of The Man Who Stood Still, won such general praise that the extraneous critics were unusually interested to pay a visit to the Grand Opera House. Eventually they went, they saw and they surrendered, but not unconditionally; for in the course of the first two acts it often seemed that the praise in the press was extravagant. In the excellent third and the good last acts substantial reasons appeared for those many kind words. It is a good, willing play of sweet character and emotional depth. It has some wit and a good deal of humor. It is nearly always interesting and often stirring. Its second act, that bane of the dramatist, at least the newer ones, seems rather ineffectual in many instances, and it ends with a swearing climax for a woman, a decoration of profanity which is most indecorous in a play like Mother. This is the second play, in succession in which Mr. Brady, the producer, has entertained, or endeavored to entertain, the public with a swearing climax for a woman, the other being in the late Mrs. Partner. Better nip this industry in the bud.

Less important than the central character of the little mother fighting fate, which threatens to take away or disgrace her children is the story of the play. There are two daughters of about the same age, two grown sons and two small boys, twins. The father is dead and the family, at the beginning of the play, is getting an income from his estate. A wealthy young man, who has almost grown up with the family, is in love with the younger of the two daughters, but she makes every effort to turn his affection upon her older sister, for duty's sake. This produces some pretty scenes and some good comedy. The two boys fall victims to the fascinations of two sisters, both on the stage. One son forces to maintain the luxurious style his wife lives in, and the other elopes. To save her son, the little mother declares the forged signature of her name genuine, but the money to pay the note has to be contributed by the sisters as well as the mother. This threatens to reduce the family to want. The son, for whom the sacrifice is about to be made, enters, and then follows the chief strong scene of the play, closing the third act. He repents and tells that the actress has deserted him, his money being gone. In the last act the younger sister, capitulating to the rich young lover, elopes in an auto and thus saves the family from ruin. The eloping brother is brought back sadder and wiser.

The settings of the four acts are all interiors, room furnished in rather old fashioned, comfortable way; sewing room, parlor and nursery. Emma Dunn is an admirable choice for the little mother. She plays it simply, naturally, tellingly. As she has created it, the part has reclamation similar to that of Madge Cook's Mrs. Wiggs. She wins a great deal of the heartiest applause. Frederick Perry, as the son who escapes arrest, makes the part stand out with marked naturalness and strength. He has one "big" scene, the emotional climax of the third act, and he carries this to its culmination with complete and constant conviction. Miss Dunn, of course, shares honors in the scene, the good acting in this instance raising the play mightily in the esteem of the audience. A third character which deserves especial praise, as played, is that of the lawyer, Chase, by James Brophy. It is done with ease and skill. He invests it with such strength, sympathy and manliness as to make the appearance of the character always welcome. Minette Barrett and Marian Chapman are attractive and sincere as the two sisters, and Walter Greene is good as Harry Lake, the well-to-do wooer. Master Arthur Ross and Master David Ross are clever as the twin youngsters; Albert Latcha answers the requirements of the other son; Jane Corcoran gives the actress a worldly character with profanity convincingly, and Justine Cutting is good as Agatha, the Irish maid.

The Star Theatre, now devoted to vaudeville and controlled by Messrs. Charles E. Kohl and others, may be a stock theatre next season, similar to the Academy and Criterion.

Uncle Tom's Cabin, which made a hit at the National recently, is again available, this week at the Academy, where the stock company is reveling in its acting opportunities.

Charles E. Young and Harry Armstrong, who used to be with Haverly's Minstrels, are the ends of a minstrel entertainment by the Chicago Lodge of Elks at the Garrick next Sunday evening, April 3. Frank Howard, formerly with Primrose and West, will sing songs. William Sharp will interlocute.

Frederic Thompson and Edward Peple are in the city for the opening of Mr. Peple's play, The Call of the Cricket, with Mabel Taliaferro as the star, at the Chicago Opera House this week.

Auzen Rechts (Eyes Right), a new military comedy in German, by Jon Lehmann, was played for the first time in Chicago last week by the Waehsner German company.

The Clansman, after a week of large audiences at the Crown, is at the National this week.

The Melting Pot will be seen again in Chicago, at McVicker's, following Chauncey Olcott, whose engagement begins this week.

Mabel Hite and Mike Donlin in A Certain Party will be at the Garrick week after next, after The Easiest Way.

Florence Bindley was conspicuous and popular on the Majestic bill last week, and John Gilbert, the comedian, acquitted himself well in a monologue which found favor.

Jack Terry and Mabel Lambert have improved their series of English and other types. They were extremely popular at the American Music Hall last week. The cleverness of both Miss Lambert and Mr. Terry was easily discernible in each character.

The bills this week: Grand Opera House, Mother; Garrick, Easiest Way; Lyric, Lulu Glaser; Colonial, Genee in The Silver Star; Powers', Maude Adams; Olympic, Fortune Hunter; Cort, Girl in the Taxi; La Salle, Flirting Princess; Princess, Miss Nobody from Starland; McVicker's, Chauncey Olcott; Chicago Opera House, Mabel Taliaferro in The Call of the Cricket; Illinois, Seven Days; Studebaker, Fourth Estate; National, Clansman; College, Brewster's Millions; People's, Dorothy Vernon; Academy, Uncle Tom's Cabin; Bijou, Phantom Detective; Criterion, Billy the Kid; Crown, Newlyweds.

Maude Adams in What Every Woman Knows is at Powers', beginning this week.

The Newlyweds, after a good reception all week at the National, has trekked north to the Crown for this week.

The grand opera season at the Auditorium will begin next Monday, April 4. Caruso will be heard in five operas the first fortnight. The season continues four weeks.

The cast for The Upstart, a new three-act play by Tom Barry, with which the Ziegfeld will be opened as a producing theatre April 11, will include John Westley, James Lackaye, Frank Gillmore, and Ralph Stuart. The play is described as virile, snappy, clean, wholesome and full of comedy. Manager W. K. Ziegfeld of the theatre selected the company with the aid of Bertram Harrison, mentioned as sponsor for the play. Manager Ziegfeld announces that the productions at his theatre will not be confined to his own.

John T. Prince, Jr., formerly Chicago representative of the Clipper, who has been business-manager of the Ziegfeld, has been promoted to general representative of Mr. Ziegfeld's various interests, including the theatre. Harry Chappell has been appointed business-manager in place of Mr. Prince. Mr. Chappell was recently manager of one of M. H. Singer's Princess theatre productions.

Lulu Glaser will begin her engagement at the Lyric to-night in Just One of the Boys, by Rida Johnson Young, with music by William Schroeder. William Glaser, a brother of the star, is in the company.

The three weeks' engagement of The Easiest Way at the Garrick will end next week.

There was unusual public interest to see Genee and The Silver Star, with the result that the Colonial held very large audiences the opening week. The star is most ingeniously and charmingly set in the elaborate production. She is greeted with enthusiastic applause as soon as she is seen, in the first act, and each of several exhibitions of skill, grace and genius for dancing is followed by equally impressive evidence of public favor. The play is as entertaining as it is handsome, with a great deal of good fun contributed by George Bickel and Harry Watson, both of whom have a large following in Chicago. Emma Janvier is another attraction. Her songs all win numerous encores. Ann Tasker is unusually pleasing as Viola. Julian Mitchell's mastery is seen in the beautiful effects of the chorus, particularly the costumes and color schemes. The staircase tableau of the false faces is novel. The surprise of a sudden sea of faces is appreciated with applause.

Mother, the new play at the Grand Opera House, by Jules Eckert Goodman, received so much praise in the reviews that arrangements have been made to keep it here for an indefinite period.

George W. Lederer is personally in charge of the rehearsals of Mme. Sherry, the Summer production in preparation at the Colonial, with John McGhie, the musical director, as chief aid.

Kate Condon, who is to appear in The Summer Widowers, was a prominent attraction at the Majestic last week. She sang operatic and Scotch and Irish songs, getting much applause with the latter.

Ada Dwyer has succeeded Alice Fisher in The Fourth Estate, and William Humphreys is playing the poet.

Estelle Allen has joined the Criterion Stock company to play the soubrette parts.

James J. Brady is at the Whitney Opera House as manager of My Cinderella Girl, in which William Norris began an engagement there last Saturday night. The play, by Richard Watson Tully, author of The Rose of the Rancho, and Robert M. Baker, is farcical. Its main story is about the rivalry between two colleges. In the company are Gertrude Dalton, Marguerite Snow, Mabel Mordaunt, Myra Brooks, Ogden Stevens, Fred van Rensaller, Frank Wonderly, George Earle, and Willis Brown.

Henry Woodruff and The Prince of To-night are making one of the most successful tours of the season. They head the list of Manager Morton H. Singer and The Princess company productions. The Golden Girl, which was so popular in Chicago, has been closed. Thus predictions and calculations are upset. The Goddess of Liberty and A Stubborn Cinderella are finding favor in the West.

Faust, at the Criterion last week by George Klimt and Frank Gazzolo's Stock company, was surprisingly successful. On week-day nights it outrivaled the melodramas. Mr. Klimt gave the play an excellent stage setting, and the principals of the company responded to the demands of the well-known roles most capably, particularly Edythe Mae Hamilton as Marguerite. She succeeded wholly in giving the character its proper sweetness and simplicity, a remarkable achievement considering her enforced indulgence in melodrama twice daily for weeks before Faust. In the garden scene she was especially excellent, accomplishing that most actable little scene of doubt just before Faust and Marguerite enter the house together, with just the right temperament and naturalness. Robert Gleckler, the young leading man, did his part in this little scene finely, too, and in the other incidents of the act showed the right resources of a good leading man for lovemaking in the limelight. E. M. Bostwick was a good Mephisto, though his voice was marred by a cold. Hal Briggs, the stage director, who aided Mr. Klimt in the production, played Valentine well, and George E. Gole played Wagner and other parts capably. Mrs. Randolph was good as Martha.

OTIS COLBURN.

CLEVELAND.

Rose Stahl Pays a Second Visit to the Euclid Avenue—The Cleveland Changes Policy.

Wilton Lackaye, surrounded by a first-class co., was seen in The Battle at the Colonial March 21-26. Dick Whittington 28-2.

Rose Stahl paid another visit with The Chorus Lady to the Euclid Avenue Opera House 21-26 and was as entertaining as before. Ben-Hur 28-2.

S. H. Dudley, with The Smart Set co. of colored entertainers, was the attraction at the Lyceum 21-26. Vaughan Glaser in St. Elmo 28-2.

The Cleveland will again be a legitimate house. The Holden Players will present plays of a varied character, opening in Dora Thorne 28-2.

Two new theatres are being built to present vaudeville.

WILLIAM CRASTON.

LOS ANGELES.

The Walker to Reopen Under New Name and Management—Some Coming Attractions.

A great surprise was the splendid production of The Right of Way March 18-19 at the Majestic, with P. August Anderson capitally portraying the character of Joe Portugais and Hallett Thompson electrifying every one by his wonderful characterisation of Charley Steele; Arline Hackett also came in for her intelligent interpretation of the role of Rosalie. The balance of the co. were carefully selected from the superior class. Large houses marked the attendance for the week. The Gingerbread Man 20-26.

The Girl from Paris was the bill at the Grand 13-19. Mr. Hartman, as usual, supplied the direct comedy, and Muggins Davies scored decidedly in her character role of Cockney Ruth. Harold Reeves, baritone, a new member, adds considerably to the strength of the organisation; Tom Persse and Edith Mason are great favorites, and with such as Walter De Leon, Josie Hart, Myrtle Dingwall, Lawrence Bowes, George Poultney, and Tom Fogarty, Mr. Hartman has gathered a co. capable of nearly any undertaking. Carmen is to follow The Office Boy, which will be staged 20-26, and the feature of the piece will be the engagement of Georgina Strauss, who will sing the role of Carmen. Miss Strauss was with the International Opera co. last season and won much praise while here.

An actors' field day held at Chutes Park March 23 is a benefit for the Actors' Fund of America, and considerable interest is manifested in the contest of the Ferris Hartman chorus and that of the McIntyre and Heath co.

The Burbank is still doing a house packing business with Sweet Kitty Bellairs, which is now in its third week. A. Byron Beasley as Lord Verney and Frances Nordstrom as Sweet Kitty have both scored personal triumphs. The piece will end 10, and with it Miss Nordstrom will have finished her short contract and will return to New York. Merely Mary Ann will be the following bill and in this Marjorie Rambeau will make her debut as leading woman.

The Round Up, which was played 14-19 at the Mason, did a splendid business and proved a capital attraction. The scenic attempts were gorgeous in the extreme, especially the third act, which is a wonder. The co. averages well. McIntyre and Heath return 21-26.

What Happened to Jones held the boards at the Belasco 14-20, playing to splendid business, although the piece is old. Of course, anything played by this organization is well worth while and that's the reason for patronage. The Easterner is the bill 21-27, with George Broadhurst's new play, The Garden of Lies, to have its initial presentation 28-3, and in which Florence Oakley will make her reappearance as leading woman.

The Walker passed into the hands of C. A. Quintard, who has spent some $10,000 in remodeling and refurnishing, and will change the name to the Nielsen. Hortense Nielsen, after whom the theatre has been named, will be the leading woman of the stock co. and her initial appearance will be in Carmen, to be followed by high-class plays of many kinds. Miss Nielsen is not new to Los Angeles theatregoers, as she at one time played with the Frawley co. at the Burbank.

The Shuberts will once more open the doors of the Auditorium on 28, with Florence Roberts, supported by White Whittlesey, in The Transformation and Gloria. It appears as though they have not given up the idea of sometime being a factor in things theatrical in this city. We are hoping that they will be successful enough to early secure a sufficient chain of theatres throughout the country which will permit and warrant them to again favor us with their splendid attractions.

Len Behymer, manager of the Auditorium, announces Maud Allan in her classic dances, with an orchestra of fifty musicians, for early in April. Among her dances will be the famous Salome.

Mrs. Lewis Stone is to spend a few months in traveling through the East, and on her return it is rumored that she and her husband will take a three months' jaunt to the Orient.

DON W. CARLTON.

DES MOINES.

Howard Kyle and Willis Granger Did Well—Princess Stock Company Popular Here.

The attraction at Foster's March 21-23 was Henry Miller Associate Players in The Servant in the House, and although given here last season it attracted considerable attention on its return. Business was not what it should have been, however, probably due to some extent to Holy Week. The performance was excellent throughout. Howard Kyle, succeeding Wilfred Clarke in the role of Manson owing to the illness of the latter, gave a dignified, reverent and wholly discreet portrayal of that difficult role. Willis Granger enacted the Drain Man, as successor to the late Clay Clement. His portrayal was more vivid than that of Mr. Clement, although he was inclined to be overvigorous at times, a fault which was more than compensated by his splendid reading of his big speech in the last act. Edith Spear as Mary, George Irving as the vicar, Lizzie Hudson Collier as the wife, John Yestley as the bishop, and Henry Travers as the page boy sustained the even tone of the performance. Miss Collier was the only member of the co. seen here last season. Elsie Janis in The Fair Co-Ed is booked 8. Miss Patsy, with Gertrude Quinlan, 9. Al. G. Field's Minstrels 15. In the interim the house will be dark, unless unexpected bookings are made.

The stock co. at the Princess offered A Bachelor's Honeymoon 21-26, in which John W. Stapleton was received with much favor. Harry Ingram and Elfreda Laeche in the leading roles, Thomas Reynolds, Aldrich Bowker, William Townshend, and Walter Poulter in character roles, and Emma Salvatore, Katherine Webb, Eleanor Carey, and Margaret Lawrence in the remaining parts gave a uniformly excellent performance. Alice of Old Vincennes 28, with Peaceful Valley, Charley's Aunt, Sherlock Holmes, An American Citizen, and Rose of the Rancho during the next five weeks. The house will remain open until June 5 and an attractive list of plays is being arranged for the last few weeks.

At the Grand (Ed Millaird, mgr.), 20, Lincoln J. Carter's Just a Woman's Way. Good performance of familiar melodrama. Dark until 27, when Go-Won-Go Mohawk, the Indian actress, opens a four days' engagement.

The Van Dyke-Eaton Stock co. concluded a successful two months' engagement at the Auditorium 23 and will open at the Alhambra, Milwaukee, Wis. It is rumored they will return to the Auditorium for State Fair week, Aug. 27, for an indefinite run.

Charles McCuen, who has been manager of the Auditorium the past season, left this week for Chicago, where he is to be connected with the management of the Garrick and Lyric theatres. Mr. McCuen came here as manager for the Shuberts when they took over the Auditorium and is an experienced manager, having been connected with several Henry W. Savage productions. He has made many friends here who regret to see him leave. Harry Mitchnick, treasurer at this house, accompanied Mr. McCuen to Chicago and will be in the box-office of either the Lyric or the Garrick. The closing of the Auditorium is taken to mean that the Shuberts have abandoned Des Moines, although their lease has two years yet to run. There is some talk that the Eastern Wheel will secure it as a burlesque house, although at this date the report cannot be verified. It is a large theatre, seating more than 3,000, and with its big stage would be a good theatre for that purpose.

JOHN LAMBERT SHIPLEY.

SPOKANE.

William Gibson Did Not Disappoint His Friends—News of the Week.

William L. Gibson essayed the title-role in The Virginian with success at the Auditorium March 17, 18, playing to good business. The co. included Marshall Farnum, W. E. Knibloe, Charles E. Gilbert, and Mabel Wright. Wolgast-Nelson fight pictures, matinee, 19. May Robson in The Rejuvenation of Aunt Mary 20, 21. The House of a Thousand Candles 29. Robert Edson 4. Robert B. Mantell 18-23.

Walter Edward and Carolyn Hilberts had the chief roles in The Lion and the Mouse at the Spokane 13-19. Among others in the co. were Charles D. Pitt, George Sydenham, and H. Rees Davis. The attendance was large at every performance. The D. S. Lawrence Stock co. opened its season with Dorothy Vernon of Haddon Hall 20. The co., headed by D. S. Lawrence and Jane Vivian Kelton, includes Carl Stockdale, Florence Chapman, Chara S. Bevers, Daisy D'Avra, Alf T. Lane, Frank Billig, Ermin Seavey, Phil Sheffield, J. Will Pyke, Lee Morris, S. M. Griffith, M. G. Kelton, Brenda Fowler, Harry Cleveland, G. Y. Millin, A. J. Theall, J. M. Sandusky, Ed S. Diamond, Ira K. Parks, William Deegan, Delphine Deegan, and Dawn Kelton. The plays to be presented during the season include If I Were King, The Love Route, The Lion and the Mouse, Daughters of Men, The Next of Kin, Strongheart, The Heir to the Hoorah, Pierre of the Plains, The Squaw Man, St. Elmo, and Sapho.

One of the best equipped small theatres in the Northwest will become an adjunct of the parish with the completion of the Church of Our Lady of Lourdes of Spokane, the purpose being to encourage playwriting and acting. The playhouse is in the basement of the edifice, and has seating capacity for 600, provided with the latest style opera chairs. The auditorium is 62 x 85 feet, and the stage is 36 feet wide and 18 feet deep, and high enough to accommodate standard scenery. The orchestra pit will seat five players, and there is room for a piano. The electrical equipment and the stage apparatus has been installed by professionals, and the fireproof curtains and stock scenery are from local studios, the furnishings representing an investment of $3,000. The house is provided with four exits, and can be emptied in less than two minutes. The dramatic section of Gonzaga College will formally open the theatre late in April or early in May, after which performances will be given at regular intervals.

Spokane Bureau of Music was opened at 808 and 810 Riverside Avenue, under the direction of Harrison G. Reynolds, president, and Professor A. Bareuther secretary. The latter was formerly musical director of the Wilbur and Tivoli Opera cos., and afterward pianist in the Auditorium. They are booking vocal and instrumental soloists, orchestras and bands, readers and vaudeville artists for private and public entertainments in the Inland Empire and the Pacific Northwest.

Announcement was made to-day that Tilly Koenen, Dutch contralto, will not sing in Spokane on April 7. Owing to a conflict of dates the Wagner Club, under whose auspices Mlle. Koenen was to have given her recital, was unable to arrange for the singer's appearance here. The club will close its season with its own recital, and the Damrosch Concert to be given May 26.

Washington Water Power co. has engaged the Liberati Italian Band for July 17-24. The band will have 60 pieces, including soloists, and will play many of the new compositions that have recently jumped into popularity in the East. This band was here two days in 1909, on the way to the Alaska-Yukon-Pacific Exposition at Seattle.

W. S. McCREA.

DETROIT.

James T. Powers Drew Unusually Large Houses—The Lady Buccaneers Scored.

At the Garrick March 21-24 James T. Powers in Hanays played to unusual business for Holy Week. The Powers style of humor has found a happy camping ground in Havana and the Shuberts have provided him with an excellent supporting co. The chorus is one of the most notable that has visited Detroit during the season. Next week May Irwin in Mrs. Jim.

Marie Tempest in Penelope, W. Somerset Maugham's dramatic satire, occupied the stage at the Opera House 21-26. Next week, John Drew in Inconstant George.

So great was the attendance at the Temple Theatre 21-27 to see Peter, The Great, that he has been re-engaged for another week. The unusual daily crowds at the house rivaled the "Kellerman week," which is on record as the biggest week of the present season. The balance of the bill for the week was in keeping with the standard of the house.

The Squaw Man did fair business at the Lyceum 20-26, and Cecil Spooner will be welcomed next week.

An unusually large co. made up The Follies of New York and Paris, which Manager Ward offered at the Gayety 20-26. Notable work was done by Ida Emerson, Charles Howard, and John R. Wilson, and also by Dorothy Hayden in the realistic scarecrow act. Next week, Irwin's Majesties are underlined and a large week is assured.

The Lady Buccaneers, owned by Drew and Campbell, made a favorable impression at the Avenue 20-26, the honors of the show going to Joseph R. Watson, who still stands in a class by himself. Helen Van Buren proved to be one of the best singers heard on the Avenue stage this season. Next week Edmond Hayes will occupy the stage, and as an added attraction Manager Drew announces that the picture of the Nelson and Wolgast fight will be shown.

Montana was the attraction at the Lafayette 20-26.

ELYP A. MARONI.

AN OPERATIC WAR IN BOSTON

Managers Have Killed the Goose That Laid the Golden Eggs—Theatrical Attractions for the Week—Professor Baker's Idea—Benton's Gossip.

(*Special to The Mirror.*)

BOSTON, March 28.—Boston's operatic war is the feature of the opening of Easter week, and it dwarfs everything else, theatrically speaking, of the whole season. It was a foregone conclusion that there were not enough operagoers in Boston to fill two great auditoriums every night, when the famous opera companies of New York were pitted against each other. Playing simultaneously, each one is sure to suffer, but had the dates been more judiciously arranged there would have been big money for each. It is very evident that the season at the Back Bay Opera House has started the music lovers in that direction, and therefore the Metropolitan forces had the better of it in the advance sale, for they had Caruso and Geraldine Farrar as strong local cards. Oscar Hammerstein had a superior class of novelties of the French school to give, and the leaders were Tetrazzini and Mary Garden, but each had appeared here last season, so that there was not so much novelty. However, be the cause (as it may, only a few days before the opening of the engagement Hammerstein canceled his whole second week, and limits his stay to nine performances. He declares he will never bring his company to Boston again, and local musicians believe him. The operatic managers have killed the goose that lays the golden egg, and Henry Russell is left alone with the Boston singers, but he will find a difference if he tries to give some of the mediocre casts that were the occasional thing this season. There is not the same interest in the advance subscriptions, and he will find that $5 opera and $3 opera are quite different things. To-night the Metropolitan forces began with Aida, and downtown at the Boston, the Hammerstein forces sang Elektra for the first and only hearing in this city.

Billie Burke is the chief dramatic newcomer of the week in Boston, and at the Hollis she presented Mrs. Dot, fresh from her New York run. She made a great hit as a star last season, even if illness did cut her engagement from four weeks to one, and despite the opera there was a fashionable audience to welcome her to-night.

Lew Fields is the newcomer of the week at the Majestic, and he presented Old Dutch there to a good house. He has a large following at this house, and he had many demonstrations of popularity. Ada Lewis and John E. Hensler were among the best liked in his company.

On account of the booking at the Majestic, Mabel Hite was limited to a single week there, but there was an opening at the Globe and she took A Certain Party there, opening with continued prosperity. All the baseball men are interested in Mike Donlin as an actor, and he makes good.

There is much discussion about the mystic phases of The Harvest Moon at the Colonial, just as there was when The Witching Hour, also by Augustus Thomas, was new here, and the color influence is the strange thing. George Nash has made an unquestioned hit as Mr. Varin.

William Hodge is in the thirteenth week of his engagement at the Park, and The Man from Home bids fair to continue for a long time to come.

The same thing may be said of The Man Who Owns Broadway at the Tremont, where Raymond Hitchcock and his excellent musical comedy company give a lively entertainment.

The Midnight Sons is the first of the musical pieces to go, and this week ends its engagement at the new Shubert, where it will be succeeded by Blanche Bates.

John Craig had intended to play Raffles at the Castle Square this week, and all the arrangements were well under way, but the production of The Marriage of Kitty was proving so popular that at the last moment he decided to continue it another week, thus providing himself with an additional vacation.

From Sunday cartoon musical comedy the Grand Opera House jumps to dramatization of a romantic novel, and Graustark, which has been given here at other houses, promises to have good favor at the South End.

Mrs. La Salle Corbett Pickett, widow of the General, tells the story of her husband's charge at Gettysburg at Keith's this week, and the Grand Army men are turning her visit into a demonstration in her honor.

Adeline Boyer remains for another week at the American Music Hall with her Oriental dances, and The Star Bout is also continued there longer.

For the burlesque houses in town, the attractions are: Gaiety, Runaway Girl; Columbia, The Jolly Girls; Howard Athenæum, Moulin Rouge Burlesquers; Casino, World Beaters.

For the final night of the season at the Back Bay Opera House there were speeches by all in connection with the final performance of Mefistofele. An additional feature was the presentation to Henry Russell of an order for an automobile, which he will get in France this Summer. The company is singing in Providence and New Haven this week, but Lipkowska and Baklanoff have already sailed for Europe, and Constantine will soon go to Buenos Aires, returning to America again by way of France.

This has been a week of change for advance representatives, for J. Clarence Hyde, who came here in advance of Blanche Bates, goes West to The Easiest Way, to replace H. C. Shelley, who was formerly dramatic editor of the Boston "Herald" here, and Harry Davis, who came for The Third Degree, now takes a transfer to The Commuters.

There was a quick change of booking when Hammerstein canceled his second week at the Boston, but The Yankee Prince filled in the time, to be followed by Anna Held, Follies of 1909 and Three Twins.

Marie Smart, of California, is to marry Signor Lazzati, one of the Boston Opera company's orchestra directors, now that the season is over.

There was a hearing at City Hall last week on the question of moving picture houses. The regular managers were represented and there was a question about the extent of vaudeville which could be given and come inside the law. The matter was well discussed, and after a day or two of consideration Mayor Fitzgerald decided that he would license all forms of entertainment which did not require changes of scenery.

There was a rumor last week that Boston would come in for a chain of hippodromes, including New York, but any one who recalled the disaster which followed the attempt at a hippodrome at the Mechanics' Building last year simply smiled at the story.

The "Transcript" played a great joke on itself last week. Some one advertised for chorus singers for an opera company, and all would have gone well had not the make-up man on the paper inserted it under the heading of "Antiques."

Augustus Thomas was on last week to see The Harvest Moon, and while here he said that arrangements had been made by the leading dramatists to let their rights to amateurs for single performances while pieces were at the height of popularity.

Professor George P. Baker lectured on the "Needs of the American Stage" before the Twentieth Century Club last week and said that one of the chief needs was better critics.

Jeanne Peiletreau, the dancer, who was on trial for Salome dancing, was found guilty and sent to the reformatory at Sharborn.

Quite a number of chorus singers from Italy came back to America in the steerage on board the "Lombardia" last week.

The State police have interfered and balked the Aldermen of Newton, who gave a license for a stage child to appear in an amateur performance. On account of the stage children law the New Theatre will not be able to play Winter's Tale here. The company will stay two weeks instead of one in Boston.

JAY BENTON.

SEATTLE.

Grand Opera Well Received—Allesn May Given a Very Cordial Reception at the Lois.

At the Moore the Lambardi Grand Opera co. appeared in La Gioconda March 13, matinee 17; Madam Butterfly 14, matinee 19; Lucia Di Lammermoor 15; Il Trovatore 16; Rigoletto 17; Carmen 18; Cavalleria Rusticana and I'Pagliacci 19, and a general programme 20, consisting of selections from various operas. The presentations were thoroughly enjoyed by audiences ranging from small to large. In the casts were Marina Calvi, Madame Zavaski, Dolores Frau, Madame Bosetti, Pietro Bugamelli, Giuseppe Maggi, Alessandro Scalabrini, and other vocalists of note. May Robson in The Rejuvenation of Aunt Mary 23-26.

The attraction at the Alhambra was the National Opera in an acceptable presentation of Martha 14-19, which drew houses averaging fair business. Alda Hemmi was seen to advantage in the title-role. In the cast were Elvia Crox Seabrooke, Paola Ripple, Frank Arthur Pretsch, Maurice Darcy, William Clifton, and others. Same co. in The Bohemian Girl 20-26.

The Grand was dark 13-19 and 18. Local 17 and 19. The House of a Thousand Candles 20-26.

At the Seattle Her Mad Marriage 13-19 was presented in a clever manner before large and capacity houses, which showed their appreciation by frequent applause. In the cast were Neva West, Claire Sinclair, Anita Allen, Eva Barle French, William C. Dowlan, True Boardman, Edward Kellie, George B. Berrell, Charles Conners, Verne Layton, and others, who contributed to the success of the performances. Same co. in The Mysterious Burglar 20-26.

At the Lois the Lawrence and Sandusky presented their new stock co. in Winchester 13-19, which pleased houses ranging from medium to capacity. Jim Haswell, who has had a wide and varied experience in dramatic circles, is the new local manager. Aileen May as leading woman, who has been absent from the city for some time, was given a cordial reception by her many friends as evidenced by floral tributes and other tokens. In the cast were Pinkie Mullally, Lillian Griffith, Raymond Whitaker, L. Bingham Percival, F. C. Huebner, Robert W. Lawrence, Richard Scott, Frank E. Ellis, Corbett Morris, and other talent. Sweet Clover 20-26.

BENJAMIN F. MESSERVEY.

CINCINNATI.

Rose Stahl Returns—William Faversham Presents Herod—Holden Stock Closes.

CINCINNATI, March 28.—Rose Stahl in the comedy-drama, The Chorus Lady, is at the Grand this week. This is Miss Stahl's second appearance here in this play. The cast includes most of her original players, among them being Wilfred Lucas, Giles Shine, Alice Leigh, and Claire Lane. One of the best audiences of the season greeted the players this evening. A Gentleman from Mississippi April 4-9.

William Faversham and Julie Opp, supported by a large company, are presenting Stephen Phillips' historical play, Herod, at the Lyric. Among their supports are H. Cooper Cliffe, Morton Selten, Burton Churchill, A. Hylton Allen, Olive Oliver, Florence Auer, and many others. Next, Sam Bernard in The Girl and the Wizard.

The Aborn Grand Opera company will play at the Walnut in repertoire for the next four weeks. Il Trovatore and Faust are on the programme for this week. Manager Shockley has been successful in the good character of plays presented at this theatre, this being one of the best attractions. Among the prominent singers of the company are Adelaide Norwood, Bertha Davis, Helen Newcomb, Domenico Russo, Harry Davies, Harry Luckstone, and George Shields.

Divorcons is the drawing card at the Olympic. This play has been presented to Cincinnati theatregoers during past seasons with great success, and the same record is being maintained by the Forepaugh Players. Miss Adair appears as Cyprienne. This is its first presentation in this city at popular prices. Next, Texas.

Last evening witnessed the closing performance of the Holden Stock company at the Lyceum in Thorns and Orange Blossoms. The season at this theatre has been successful. They open in Cleveland to-night for a Summer engagement, after which they will return to Cincinnati.

Billy Van and the Beaumont Sisters in a new comedy sketch called Props are drawing good crowds at the Columbia.

Manager Martin has engaged the Ten European Barefoot Dancers to remain another week at the Orpheum, where last week they eclipsed previous records in attendance.

The Avenue Girls in a burlesque, entitled The Pole Hunters, are doing a good week's business at the People's.

A. J. McNAIR.

PITTSBURGH.

The Follies of 1909 Drew Well—Quiet Holy Week—French Opera Company.

PITTSBURGH, March 28.—During the past week the attendance at all of the theatres was light, except at the Nixon, where The Follies of 1909 drew very large audiences, in which the masculine gender predominated. It apparently entertained them. Eva Tanguay was the most conspicuous figure, and her songs were repeatedly encored. Billie Reeves as "the Original Drunk," assisted by Helen McMahon and Vera Maxwell, kept the audience in continuous laughter and was loudly applauded. Bessie Clayton demonstrated her ability as a very skilful dancer. William Bonelli's burlesque on hypnotism was exceedingly funny, and Arthur Deagon's songs with grimaces were laughable. A well drilled and attractive chorus was used to advantage in several acts. The production was well staged. Fritzi Scheff in The Prima Donna is the current week's attraction, the Metropolitan Grand Opera company will give Lohengrin, Tosca, Hansel and Gretel and Pagliacci (double bill) and Tannhaeuser the latter half of the coming week at advanced prices. Underlined are De Wolf Hopper in A Matinee Idol and John Drew in Inconstant George.

Thurston and his active assistants presented the same tricks and illusions as last season, with the exception of The Lady and the Lion, which is built upon several old principles in a somewhat new guise, at the Lyceum last week. Mr. Thurston does not possess the magnetism or personality of his predecessor, Harry Kellar, but he is a better sleight-of-hand performer, though inferior illusionist. Nevertheless, he gives a good entertainment, which is marred only by some of the personal liberties he takes with the persons chosen in the audience to assist him. This week, in Old Kentucky plays its annual engagement and will be followed by Vaughan Glaser in St. Elmo.

The French Grand Opera company drew small attendance at the Alvin the past week, but gave satisfactory performances of most of the varied operas sung in its splendid repertoire. The regular house scale of prices prevailed, and therefore good value was received. Jefferson De Angelis in The Beauty Spot is this week's bill, and on Thursday afternoon the premiere of The Jolly Tar will occur. Underlined are Dick Whittington and Sothern and Marlowe in repertoire.

At the Duquesne last week the Harry Davis Stock company gave a good performance of The Sign of the Cross. This week they are seen in Hoyt's A Temperance Town. Next week, As You Like It.

On last Saturday afternoon at the Nixon, just prior to the beginning of the performance, it was announced that Eva Tanguay was ill and would not appear, but the entertainment would proceed without her. The house was well filled at the time, but a great many persons left the audience and had their money returned to them at the box office.

The Gayety offers Sam Howe and his Rialto Rounders, with Battling Nelson as the feature act. Dave Marion and the Dreamland Burlesquers is the bill at Harry Williams' Academy this week.

ALBERT S. L. HEWES.

PROVIDENCE.

A Week of Comparative Quiet Here—The Roster of the Albee Stock Company.

Holy Week was an unusually quiet one as regards theatricals, the Empire and the various vaudeville and moving picture houses being the only ones open for business. The Imperial closed its regular season March 19, with Cohan and Harris Minstrels, and the Opera House also remained dark throughout the week.

Cole and Johnson played a return engagement with The Red Moon at the Empire 14-19. This is the fourth time in two seasons that the production has been here, and each time has scored a great success. Bob Cole and Rosamond Johnson were easily the features, while Alda Overton Walker was at her best in songs and dances. Via Wireless 21-26.

The Columbia Burlesquers were at the Westminister with a comedy chorus and good comedians. The College Girls are to follow.

The grand opera season will be inaugurated at the Opera House 28, with the Boston Opera co. in La Boheme, Madame Butterfly, Carmen, and Rigoletto. The advance sale has been unusually large.

The roster of the tenth Albee Stock co. is fast nearing completion. William Bauwman is the latest addition, who will act in the capacity of stage director. To date, the roster includes Berton Churchill, William Turner, Robert C. Turner, Helen Reimer, Anna Hollinger and William Bauwman.

The Imperial, which closed its regular season 19, will reopen about 28, presenting vaudeville and pictures. Edwards and Walker, lessees, have sub-leased the house to the Bradstreet interests, of Boston, and a large gang of decorators and painters are working steadily to put the house in condition for an early opening. Frank Gray, manager under the old lease, has worked hard during the past season to put the house on a paying basis, and deserves much credit for his untiring efforts against fate. His plans for the future are undecided, but it is believed he may return South.

F. F. HYLAND.

MINNEAPOLIS.

Corliss Giles, Wayne Arey and Lillian Raymond Made Strong Impressions.

After a week of darkness, Sallie Fisher and George Parsons in The Goddess of Liberty March 20-26, delighted theatregoers at the Metropolitan, where the well-staged musical comedy with its tuneful airs drew good audiences. Grace Van Studdiford in The Golden Butterfly follows 28-2.

The Lyric Stock co. gave an excellent presentation of The Wolf 20-26. Corliss Giles, the new leading man, scored heavily as Jules, and Wayne Arey, another newcomer, carried off many honors in the heavy role. Lillian Raymond was a sweet and appealing Hilda and Del de Louis, Bert Walter and Bennett Kilpack completed the excellent cast. The play was given an elaborate production. Clothes follows 28-2.

The Heart of Alaska, written by Henry Carey who plays the leading role, proved one of the most enjoyable attractions of the season at the Bijou 20-26. It is well written, beautifully staged and interpreted by an unusually capable co. Mrs. Wiggs of the Cabbage Patch 28-2.

Clothes, at the Lyric, will service to introduce the new leading woman, Frances Neilson. George Soule Spencer, who was leading man, left to join one of Henry Harris' cos.

CARLTON W. MILES.

SAN FRANCISCO.

Kolb and Dill Delighted Crowded Houses at the Princess—Some Interesting Notes.

The Merry Widow, which ran for two weeks ending March 20 at the Columbia, played to S. R. O. during the entire engagement. The Round-Up opened 21, with a very extravagant production, having twenty horses, and seven cars were required to carry the paraphernalia for one scene of this play.

The Van Ness is in the last week of Robert Edeson in A Man's a Man. The play and the star have been much admired and was worthy of better attendance.

The Alcazar had Eternal City for week ending 20 to good business. Are You a Mason? superseded it 21, with a full house to welcome it. Mr. Desmond resigned as the leading man and has accepted an engagement with an Eastern stock, and Mr. Ince returned with Miss Vaughan to play opposite him.

The Princess had the play of its existence in The Merry Widow and the Devil, with Kolb and Dill occupying the front of the stage, much to the amusement and delight of crowded houses nightly. The play was richly staged and superbly acted.

Bonita at the Savoy in Wine, Woman and Song did a good business during week ending 19, and on the matinee 20 The Red Mill took the boards to a big house and made good.

Tilly Koenen, the Dutch contralto, gave a concert at the Garrick evening of 17.

Maud Powell, violinist, will entertain on Easter Sunday.

Maud Allan and Burton Holmes will soon be with us.

The fire board is attempting to raise the license of theatres to an amount that will realize the sum necessary to pay the salary of the fireman placed behind the stage for protective purposes. The license proposed will amount to about $1,440 per year.

Members of the Cap and Bells Club produced an operatic picturing Japanese life.

Kelcy and Shannon will soon play The Thief at the Van Ness.

A. T. BARNETT.

MONTREAL.

Good Bill and Business at His Majesty's—Passing of an Old Landmark.

The Servant in the House opened at His Majesty's March 21, to a good house. This powerful play was well staged and acted by a very capable cast, headed by Tyrone Powers in his clever impersonation of the Drainman. George W. Wilson was a capital bishop, Wilfred Roger a dignified and impressive Manson, Jessie Glendenning a charming Mary, Harold de Becker an amusing Roger, and David Glassford and Edyth Crane did good work as the vicar and his wife. Italian Grand Opera 28.

The Princess remained closed during Holy Week, but reopened 28 with Dustin Farnum in Cameo Kirby.

In Panama, which was well staged and contains some catchy music is drawing good houses to the Francais.

There was no regular dramatic performance at the National for Holy Week, but movie pictures and vaudeville are given afternoons and evenings.

Mlle. Ovida, the Diving Venus, was the headliner at the Orpheum, and the Washington Society Girls held the boards at the Royal.

On Saturday, 19, the Academy of Music passed out of existence as a theatre, and an interesting theatrical landmark is thereby removed. Many of those who attended the last performances remember the laying of the foundation thirty-five years ago, and felt a regret as they remembered the many pleasant evenings spent within its walls, and the number of great artists who had played there. Many of the employees of the theatre had been connected with it for years, and Jack Coleman, the caretaker, who closed the doors on the final performance, had opened them on the first. After the last words of La Traca had been spoken by Madame Claude Jitter, Paul Marcel read a farewell address. The orchestra, under the direction of J. J. Shea, played Chopin's "Funeral March" as the audience filed out, and then "Auld Lang Syne" and finally "God Save the King."

W. A. TREMAYNE.

ST. LOUIS.

Olga Nethersole, Sam Bernard and Uncle Tom's Cabin, with Other Offerings for the Week.

ST. LOUIS, March 28.—Elsie Janis in The Fair Co-ed delighted immense houses last week at the Olympic.

At the Century Mabel Taliaferro in the pretty Call of the Cricket drew fairly good houses. Among the members of an excellent company are Joseph Brennan as Ben Judson; Miss Norma Mitchell and William Harrigan deserve mention.

The Melting Pot, starring Walker Whiteside, was at the Garrick. Whiteside was powerful and accurate in the leading role and was supported by a highly capable company.

The American put on Rose Melville in Sis Hopkins, and she had her usual following. A fine company surrounded Miss Melville, in which Joseph Haines as Mr. Hopkins, George H. Maxwell as Pa Hopkins, and Claude Norriss as Addison Vibert were conspicuous.

The Imperial staged Three Weeks, with the Imperial Stock players in good parts. William Lorey as Paul Ethel Clifton as the Lady, interpreted the roles with intelligence. The other players in suitable roles gave good support.

Havlin's offered the melodrama, The Chinatown Trunk Mystery, a work based on a New York mystery crime. Marion Hutchins and D. E. Bean assumed the leading roles.

Bills this week: Garrick, Sam Bernard in The Girl and the Wizard; Olympic, Olga Nethersole in repertoire; Century, A Gentleman from Mississippi, carrying Burr McIntosh; American, Beverly; Havlin's, Uncle Tom's Cabin; Imperial, Dora Thorne.

FREDERICK L. DOYLE.

PORTLAND, ORE.

Hugo Koch Distinguished Himself—Good Work by the Athon Stock Company.

The House of a Thousand Candles was the offering at the Baker March 13-19 and drew good houses all week. The work of Hugo Koch deserved particular mention, but outside of that the production was not up to the usual house standard. The Alaskan 20-26. St. Elmo 27-2.

A powerful political drama, The Powers That Be, was presented by the Athon Stock co. at the Lyric 13-19. The play was staged in a manner that displayed intimate observation of the subject. The scene at political headquarters was particularly effective, and the characters well sustained. A Good Fellow 20.

JOHN F. LOGAN.

PHILADELPHIA STAGE TOPICS

The Detective, with Leonore Harris, Has a Favorable Outlook—Emma Carus Good in The Motor Girl—Orpheum Players in Captain Swift—Eugenie Blair in Infelice.

(Special to The Mirror.)

PHILADELPHIA, March 28.—Why theatrical managers will persist in giving performances during Holy Week, when they know in advance what the box-office results will be, is not understood by the ordinary layman. Last week in this city the attendance at the principal houses was simply a frost—Frost with a big F. If there was any semblance of business at any of the houses it was to be found at the Garrick, Adelphi, and Walnut, and even at these theatres the audiences were of the "light" order. However, this is another week—Easter week—a week of merry-making and pleasure seeking. Grand opera competition for this season is over, so that the way is clear for the theatres to enjoy a materially improved business.

Several changes in attractions are noted. Kyrie Bellew in The Builder of Bridges follows Waste at the Broad. De Wolf Hopper in A Matinee Idol gives place to The Three Twins at the Forrest. Arnold Daly in The Penalty supplants The Goddess of Liberty at the Garrick. The Barrier ended its engagement at the Chestnut Street Opera House, and this week the theatre will be turned over to The Mask and Wig Club of the University of Pennsylvania, which will give its annual play. This year's production is called The Desert of Mahomet. The event is one of Philadelphia's social features. Few seats are obtainable.

The "holdovers" are Emma Carus in The Motor Girl, at the Lyric; Marie Dressler, at the Adelphi, and The Detective, at the Walnut.

When the latter play was put on at the Walnut last Monday conditions affecting the production were not of the best. It did not run smoothly, evenly, but as the week advanced improvement in The Detective has become quite marked and there is no good reason why it should not have a successful career. The play is a melodrama in four acts by Rose O'Neill, an English writer. The plot is based upon the betrayal of English Government secrets. Suspicion points to the private secretary of the Secretary of State for England, but in the end the real culprit is proven to be the former husband of the detective. He had escaped from prison and found employment in the household of the Secretary of State, from whom the secrets are disclosed during somnambulistic attacks.

Leonore Harris as the detective gave evidence of distinct dramatic power and made the character a living and convincing figure. Courtenay Foote as the private secretary shared honors with Miss Harris, his work being clean cut and effective. Acceptable work was also done by Ethelbert Hales as the Secretary of State, J. Harry Benrimo as the rascally husband, and Scottiswoode Aitken as the Premier. The play was well staged. Next week The Goddess of Liberty returns to the Walnut.

Emma Carus in The Motor Girl began a two weeks' engagement at the Lyric last Monday night. It pleased and it didn't please. No fault could be found with the music, whether it was solo or ensemble. I think every reviewer in the city had some words of praise for the music, as well as the manner in which it was rendered. The costumes and stage settings were attractive and colorful. But the book is weak in humor and gives Edgar Atcheson-Ely, Billy Gaston, D. L. Don and others small chance to display their funmaking abilities. The feminine portion of the cast was all that could be desired. First there was Emma Carus, whose work was above criticism. Grace Tyrell and Ethel Green doubled in honors for second place, and neither fell far short of Miss Carus' standard. Gertrude Darrell also sang well and acted her part charmingly.

The management of the Grand is certainly asserting itself in giving first-class attractions at popular prices. George M. Cohan's plays seem to be in favor with Manager Wegefarth. Last week it was The Yankee Prince; on April 4 it will be Forty-Five Minutes from Broadway; April 11, An American Idea will be produced, and April 25 Cohan and Harris' Minstrels will hold the boards. Thus patrons of the Grand will have almost a month of Cohan's best productions. Last week's attraction, The Yankee Prince, has lost none of its popularity, and Tom Lewis was as inimitable as ever. The supporting company, which included Lola Hoffman, Lila Rhodes, Charles King and Sherman Wade, was in every way adequate. This week, The Lion and the Mouse.

Three Weeks, for the second time this season, appeared at the Girard. Little change has been made in the company, probably because it was not found necessary. This week, Eugenie Blair in Infelice.

The Fatal Wedding, one of Theodore Kremer's sensational melodramas, was the attraction at the National last week. Attendance was uniformly good during the week. This week, The Smart Set.

The revival of Captain Swift, Haddon Chambers' romantic play, by the Orpheum Players at the Chestnut Street Theatre last week, was most successful. It provided the Orpheum favorites with congenial roles, and served to introduce a new member, L'Estrange Millman, an attractive youngster, of whom the Players stood in need. The maturity of the art and method of George D. Parker has somewhat incapacitated him from roles of juvenile romance, and Mr. Millman is regarded as ideal for such parts. He took the role of Harry Seabrooke in Captain Swift, and created a very favorable impression. Wilson Melrose was effective in the title character. Leah Winslow, as Mrs. Seabrooke, was given something of an ovation for her masterly interpretation of the part, which requires emotional acting of a high order. Kathlene Macdonald as Stella Darbisher, acquitted herself with commendable spirit. Percy Winter gave a splendid characterization as Marshall. The minor parts were in most capable hands. This week A Gentleman from France.

Keith's had a strong, well balanced bill last week. Interest principally centered in Mlle. Fassie, the dancer, who reappeared in her terpsichorean pantomime, L'Amour de l'Artist. She displayed remarkable grace and ability.

The grand opera season in this city came to an end Saturday night in a blaze of glory at the Philadelphia Opera House, for which occasion Oscar Hammerstein had prepared a veritable festival of music—solos without number and scenes from several operas popular here. It is doubtful if such an audience had ever before gathered within this massive structure. It was composed of the elite of the city and thousands who do not belong to the blue ribbon set, but together they thoroughly enjoyed this "grand gala performance." There was only one discordant note during the evening—the wail of the persistent Oscar for his guarantee. "No guarantee, no grand opera at the Philadelphia Opera House next season," he said, and he seemed to mean it. Time alone will tell whether his demand (for that is what his statement amounted to) will be granted.

The Standard, formerly the Thalia, lately the home of the Yiddish drama, is to become a "pop" vaudeville house.

A $50,000 vaudeville and moving picture theatre is to be erected on M. Kean Street, in the southern section of the city, for Joseph F. McCartney, who already operates two such houses. Its capacity will be about 1,300.

Madame Troubadour, an operetta from the French, with music by Felix Albini and book by Joseph Herbert, comes to the Lyric next week. The cast includes Van Rensselaer Wheeler, Joseph Herbert, Marguerite Namara, Frank Craven, Corinne, Joseph Tuohy, Doris Goodwin and Anna Wheaton. The New Theatre company, of New York, will be at the Lyric for one week, beginning April 11.

Bright Eyes will follow The Three Twins at the Forrest.

The Girl with the Whooping Cough, with Valeska Suratt in the leading role, comes to the Chestnut Street Opera House next week for a limited engagement.

The Sword of the King will be next week's offering at the Chestnut Street Theatre.

Margaret Anglin will play a return engagement in The Awakening of Helena Richie, opening at the Garrick next Monday evening.

Marie Tempest in Penelope is booked for the Broad for two weeks; she opens April 11.

A booking that is looked forward to with considerable interest by local theatregoers is The Midnight Sons, which comes to the Lyric week beginning April 18.

The Walnut announces as an early attraction The Servant in the House.

The Regeneration is to be reproduced by the Orpheum. It was in this play that George D. Parker as Owen Conway made his first big hit in this city. He will be seen in his original role when The Regeneration is given at the Chestnut Street Theatre week of April 11.

Frederic Thompson has changed the name of Waste to The Spendthrift.

The engagement is announced of William H. Rowen, of the Garrick Theatre, Norristown, and Helene B. McClay, an actress in the vaudeville field.

There will be friendly rivalry this week at Atlantic City between husband and wife. Joseph E. Howard opens to-night in The Goddess of Liberty at the Apollo, while Mabel Barrison (Mrs. Howard) does likewise in The Blue Mouse at the Savoy. Wagers have been made between them as to which house has the larger receipts at the end of the week.

The Hippodrome, which did such a big business last Summer at the old hall park, is to reopen May 16 under the same management.

Hereafter no free tickets or passes will be given for either the Adelphi or Lyric theatres (two Shubert houses) in this city. The reason for the action can be briefly stated—an outrageous abuse of the courtesy which had been in the past, extended. Whether or not similar action will be taken by other local houses is not known.

The Philadelphia Operatic Society will produce The Bohemian Girl at the Academy of Music the later part of the month.

JAMES D. SLADE.

BALTIMORE.

Waste—A Skylark—Blanche Bates in The Fighting Hope—An Amateur Production.

BALTIMORE, March 28.—The Easter week attraction at Ford's is Frederic Thompson's production of Waste, by Porter Emerson Browne, with a cast including William B. Mack, Thais Magrane, T. Daniel Frawley, Gwendolyn Piers, Jack Devereaux, Alice Kelly, and Mattie Ferguson. Eva Tanguay will follow in The Follies of 1909. Marie Cahill in The Boys and Betty April 11 and The Commuters April 18.

A Skylark is presented at the Academy by Henry B. Harris. The cast includes John Slavin, Frank Belcher, May de Sousa, Eddie Garvie, Anna Boyd, and many others. Arnold Daly in The Penalty is announced for April 4, to be followed by Jenny from Jack's April 11 and Where There's a Will April 18.

David Belasco presented Blanche Bates in The Fighting Hope at the Auditorium. The company includes Milton Sills, John W. Cope, Wedgwood Nowell, and Loretta Wells. The Midnight Sons April 4.

At the Holliday Street Three Weeks is the offering, to be followed by Checkers.

The Paint and Powder Club, of local society men, presented The Belle of New York at Albaugh's to-night. Every seat in the house has been sold for the four performances, the proceeds of which go to charity. A brilliant audience welcomed the stars, who received the honors won with unusual grace.

HAROLD RUTLEDGE.

ST. PAUL.

Charlotte Lesley Made Good Impression—Helen Weathersby and Vivian Ogden.

After a week of darkness the Metropolitan resumed business, with Grace Van Studdiford in The Golden Butterfly March 20-26. The opera is a very pleasing one in the main and affords Miss Van Studdiford an excellent opportunity to show the strength and beauty of her operatic soprano. Charlotte Lesley won nearly the same tribute for her splendid work. The work of Harry MacDonough, Thomas Van and George Edwards, comedians, was admirable. The production was high class throughout and is drawing good houses. Miss Quive, sister of Miss Van Studdiford, will sing the leading part at matinee. The Goddess of Liberty 27-2.

At the Grand Mrs. Wiggs of the Cabbage Patch 20-26 seemed to have lost none of its hold on the public. It has been seen here several times before, but continues to draw good houses. The cast is capable and stage settings and scenery very good. Helen Weathersby as Mrs. Wiggs and Vivian Ogden as Miss Hazy were particularly good in their parts. Arizona 27-2.

GLENN A. MORTON.

WASHINGTON.

Valeska Suratt in The Girl with the Whooping Cough—New Theatrical Club.

WASHINGTON, March 28.—Manager A. H. Woods presents his new star, Valeska Suratt, to-night at the Columbia Theatre in The Girl with the Whooping Cough. The play is an adaptation in three acts from the French by Stanislaus Stange, and promises to be as catchy as the malady suggested by the title; in fact, that ailment provides the pivotal germ upon which is based the plot, with its many ludicrous situations and embarrassing complications. The cast of characters: George Tate, Dallas Welford; Paul Anderson, Jack Henderson; Admiral Seyton, Charles P. Morrison; ex-Judge Murphy, Edward Burton; Albert Tremont, George Richards; Reggie Vanderlip, George Anderson; Romeo Parks, Dan Moyles; Walter, John Harvey; Mrs. Jane Tremont, Amelia Summerville; Lucy Tremont, Eleanor Gordon; Ruth Pearson, Nena Blake; Irene, Vida Whitmore; Violette, Blanche Gordon; Evelyn, May Boley; Regina Seyton, Valeska Suratt.

Regina, the beautiful wife of Admiral Seyton, retired, is afflicted with a severe attack of whooping cough. She is also possessed with an abnormal wish for the attention of the opposite sex. Stunning and statuesque in appearance, coquettish and captivating in manner, her admirers are numerous. Single or married, she captures one after another, even to the courteous butler. For their reward each is presented with a healthy dose of whooping cough, disclosing to their respective wives and sweethearts the infidelity of husbands and lovers. Chief among Regina's admirers is George Tate, a medical practitioner. Mr. Tate, simple and unsophisticated, is the incarnation of propriety. His innocence immediately attracts Regina's notice, and the doctor becomes her target, and it is not long before the simple-minded sawbones capitulates. So fascinated is he by her personal magnetism and beauty that, despite the fact that he has been saving his first kiss for his wife, he disappears with the fair Regina and pops up at the end of the first act with a handsome attack of whooping cough. The doctor marries. Having held himself so religiously in the straight path before the ceremony he now begins as a wedded man to scatter his wild oats, much to the annoyance of his wife, mother-in-law, Regina's husband and former suitors, whom he crowds entirely out of her affections. The heretofore simple and retired doctor, now deep in love, becomes the most persistent suitor, and it is not until divorce proceedings are instituted by his neglected wife and angry mother-in-law that he is finally brought to his senses. During the play Miss Suratt introduced several taking specialties, and displays a number of rich and costly gowns that are masterpieces of the dressmakers' art. The play was staged under the direction of the author.

Victor Moore in The Talk of New York was again the talk of Washington, closing an excellent week's engagement at this house. President Taft, Mrs. Taft, and a large family party from the White House thoroughly enjoyed the performance last Thursday night. Next week, George Evans (Honey Boy) Minstrels.

At the National Theatre Marie Tempest, the accomplished English comedienne, is winning the strongest of praise from large audiences for her attractive presentation of W. Somerset Maugham's whimsical comedy, Penelope. This is Miss Tempest's first appearance in Washington in six years, her last appearance being in The Marriage of Kitty at the National in 1904. Closing an excellent engagement, Margaret Anglin in The Awakening of Helena Richie achieved a pronounced success. Next week, William H. Crane in Father and the Boys.

A Son of the People, with John Mason, leading a company of strength and ability, which included George Fawcett, Walter Hale, and Katherine Kaelred, played to a rather light week at the Belasco Theatre during the engagement just ended. Much interest is manifested in the engagement of the French Opera company from New Orleans this week, presenting a fine list of operatic announcements, which opens strong to-night, with an excellent performance of William Tell. Next week, Viola Allen in The White Sister.

At the Academy of Music Ward and Vokes are pre-eminently popular in their musical jollity. The Promoters, surrounded by a bunch of favorites in Lucy Daly, Charles "Sandy" Chapman, Mae Kilcoyne, Gilbertie Learock, Richard Barry, Lew Kelley, Eddie Judge, John Manley, and David De Wolf. The Ward and Vokes' Ladies' Band is a musical feature. Next week, In Old Kentucky.

The Princeton Triangle Club appeared at the Belasco Theatre last Thursday afternoon, under society patronage, in His Honor the Sultan, the musical undergraduates' yearly comedy offering—book by Cyrus McCormick, lyrics by E. F. Thompson, and music by E. P. Nevin—to a crowded attendance.

Another prominent amateur appearance in society circles is promised this week at the National Theatre Friday afternoon, when special engagement of the Paint and Powder Club of Baltimore will be seen in The Belle of New York.

Washington's newest club, the "Play House," which has been organized by a number of prominent personal leaders in Washington society, that will resemble in part, the New York Lambs and the Players when constructed, have purchased for a site a valuable tract opposite the British Embassy. The plans call for a handsome structure containing a theatre, complete in every detail, where the plays written by the members of the club or others of prominent actors, can be produced or rehearsed, with other departments covering reception halls, dining parlors and roof gardens. Preston Gibson, the Washington playwright, has been the prime mover in the direction of the new organization.

JOHN T. WARDE.

TOLEDO.

Good Bills at All Houses—Rachel May Clark and Eugene Powers Appreciated Here.

Henry Miller in Her Husband's Wife was the attraction at the Valentine March 21. Lillian Russell pleased fair sized audiences 22, 23. The Love Cure, with Charles Ross, 26.

At the Lyceum Al. Wilson played his annual engagement to good houses 20-26 in Mets in Ireland. Fiske O'Hara 27-2. The Newlyweds and Their Baby 3-9.

Jimmy Powers in In Havana drew two fair sized houses 19 at the Auditorium. The stock co. at this theatre entered their third week 21 with The Circus Girl.

The Paycen Stock co. played The Bird in the Cage at the American. Rachel May Clark, the leading woman, is a charming Rosalie, and Eugene Powers, always successful as a character man, proved himself equal to the requirements of a serious role.

Fred Irwin's Majesties at the Empire 21-27.

E. M. HERB.

MILWAUKEE.

Arizona One of the Best of Season's Offerings—Benefit for Hedwig Beringer.

The Music Master, presented by David Warfield and co., is proving to be a drawing card at the Davidson, and opened March 21 to a packed house.

The Alhambra was dark this week, but reopened 28, with Frank Daniels in The Belle of Brittany.

The Friend Players appeared in Ten Nights in a Barroom, and the opening performance 21 was witnessed by a good sized house. Lowell Sherman in the leading part, which is somewhat out of his line, appeared to advantage. The entire co. was well cast, and the main parts excellently played by Edna Hibbard, Wilson Reynolds, Louis Von Wiethoff, Ralph Kellard, Pauline Lord, Gerald Harcourt, Hallett Bosworth, Edward Babille, and Kate Woods Fiske.

Commencing 28, The Chaperone will introduce several new members of the stock co. This is the last week of Lowell Sherman's connection with this co. as leading man.

Arizona proved to be one of the best attractions of the season at the Bijou, and the opening performance 20 were witnessed by large houses. The leading parts were in the hands of Edward Farrell, Alma Bradley, Willard Perry, Maude Traux, and Roy Gordan. Commencing 27, The Chinatown Trunk Mystery.

An occasion of great interest to the friends and patrons of the German Stock co. at the Pabst was the performance 21 of Gluck Bei Frauen, which served as a benefit to Hedwig Beringer, the oldest member of the co., and who celebrated her fiftieth anniversary as an actress. The theatre was crowded, and Miss Beringer received many tokens of esteem, which were of a substantial nature. The same co. appeared 23 in Tartuff, Der Patriot.

A. L. ROBINSON.

SPRINGFIELD, MASS.

Play Ball Pleased Court Square Patrons—The Women's Orchestra Proved Popular.

William Norris in Play Ball, a dramatization of a baseball game, with a sketch of college life leading up to it, was the odd attraction at the Court Square March 14-16. It was well played, but the attendance wasn't up to the baseball standard. Our New Minister did its regular good business matinee and night 17. A Gentleman from Mississippi was the big drawing attraction 21-23. Monday night was the Shriner's annual theatre party, and the other three performances were enjoyed by the general public. The co. is an ideal one, Wise, Fairbanks and the rest being each the person for the part. Coming are: The Soul Kiss 28, Rebecca of Sunnybrook Farm 29, 30, Creatore's Band 31, Mischa Elman, violinist 1, Yiddish co. 2.

The Gilmore had Mlle. Ani's Gay Masqueraders 21-23, and the Whiteside-Strauss co. in Daughters of the South 28.

The Fadettes, a women's orchestra of twenty-four pieces, was such a big hit at the Bijou that their one week's engagement was extended to two, and again to a third week. The house has been crowded all the time.

EDWIN DWIGHT.

SAN ANTONIO.

King Dodo Drew Well, Although Seen Here Before—Praise for Wright Lorimer's Company.

At the Grand Opera House King Dodo March 13, 14 proved a very pleasing attraction and, though seen here several times, drew good houses. Eleanor Kent was particularly pleasing. Wright Lorimer in The Shepherd King for five nights and two matinees 16-20, opened to fair business, which steadily increased to capacity at the close. The work of the star was beyond criticism, while Irwin White, Frederica Going, Helen Siner and Ruth Copley all merited special mention. Ivah Ferrier's dancing caused favorable comment. In fact, the co. was first class throughout and their work convincing. Uncle Josh Perkins 27. Henry Woodruff in The Prince of To-night 29, 30. Grace George in A Woman's Way 1-6.

The Isabelle Lowe Stock co. presented Arrah Na Pogue at the Empire 13-19, to fairly good houses. The costumes and stage setting reflected great credit on Guy Woolward. Ted Woodruff as Shaun, the Post, was very good, and Joseph Lehman again distinguished himself in the character of Colonel O'Grady. The balance of the cast was fair. The Cabin Boy 20-26.

HADEN F. SMITH.

DENVER.

Artie Blackburn of the Van Dyke Players Well Received—The T. M. A. Benefit.

Otis Skinner in his delightful play, Your Humble Servant, had a most successful week at the Broadway March 14-19. Mr. Skinner gave a fine portrayal of the actor, Lafayette Towers. Isetta Jewell was charming and Edward Fielding made a decided hit. Blanche Walsh 21-26. The Thief 27-1.

Max Figman opened a week's engagement at the Tabor 20. Al. Field's Minstrels 26-1.

The Van Dyke Players have returned to the Curtis and are meeting with success. The new leading woman, Artie Blackburn, was very well received.

The Theatrical Mechanics will give a benefit at the Auditorium 28, for which the various cos. in town will contribute their services.

MARY ALKIRE BELL.

THE SUCCESS OF GRAUSTARK.

Baker and Castle report that the patronage of Graustark, which has been a sensation this and last season, still continues, and it looks as if this play was destined to enjoy the same lasting popularity of such plays as Way Down East and In Old Kentucky. Instead of a drop in the receipts after the commencement of Lent, the business immediately increased with all three companies and has continued large all during the Lenten season. In New Haven on Holy Thursday, with The Soul Kiss as the attraction the three preceding days, and with Cohan and Harris' Minstrels and Anna Held finishing the week. Graustark played to a capacity house, which, in its enthusiasm, demanded many curtain calls, and the manager has requested two nights and a matinee next season. The Southern company recently played a second week in New Orleans and is now playing return engagements in the larger Southern cities to excellent results. Baker and Castle are negotiating for the dramatic rights of a very strong novel, by an author whose books are among the "best sellers." It is a strong, vigorous story, with opportunity for beautiful scenic treatment. Mr. Baker will make the dramatization and the production will be under the direction of Mr. Castle.

AROUND VARIOUS CIRCUITS

With the Closing of the Season Business Falls Off in Certain Places—Plans for Next Year.

There is little news of importance coming from any of the larger circuits during the past week. New river towns in Mississippi are now on the line of regular railroad routings. Announcements of bookings for next season are made.

American Theatrical Exchange.

The following attractions booked by the office so far for next season are: Madame X, The Love Cure, The Gay Hussar, William H. Crane, and The Arcadians.

It is the intention of this exchange to keep all of the theatres, including moving picture houses, open until June 1.

King Dodo reports as doing good business through Texas, and the press throughout the State speak in highest terms of the company and production which reflects credit on John Cort for reviving this old musical comedy.

Fort Worth, it is believed, holds the record of the season for business. Four thousand dollars for one day for David Warfield is the report.

The White Squaw and The Great Divide companies will be about the last attractions in Oklahoma for the season.

J. J. Coleman's Circuit.

The Lyric Theatre, Rosedale, Miss., management W. M. Priestley, will be booked through the office. This town, as well as Friars Point, Miss., are two excellent little theatrical towns, heretofore known as "River Boat Town." They are on the Illinois Central Railroad, between Memphis and Greenville, Miss.

B. B. Wright has leased the Whitsill Opera House, Paragould, Ark., and will make many improvements that are much needed. This is a good town, and all meritorious attractions receive good patronage. The theatre will be booked exclusively through this office.

A tour for Bothner and Campbell's Just Out of College company has been booked through Kentucky, Tennessee, Mississippi, and Louisiana for next season.

The Wizard of Wiseland will tour Arkansas next season.

The Aborn Opera company will play Louisiana and Mississippi early next season.

C. A. Burt's Southern Circuit, Inc.

Received word from Monte Thompson, manager of Wilmar Walter in Henry E. Dixie's success, The Man on the Box, that he will call at our office and arrange a route through the Southern territory on this circuit; also a route for a repertoire company playing three nights and week stands.

Received a box-office statement from Manring Theatre, Middlesboro, Ky., for Buster Brown company, which proves good business. Arrangements have been made for Buster Brown to play this circuit next season.

Pulaski, Va., will have a new and up-to-date theatre next season. The town has proved to be worthy of a modern theatre.

R. E. Roberts advises that more than likely he will arrange with the Vance Players for the Union Park Theatre, at Bluefield, W. Va. This park is the only one within a radius of one hundred miles. There are a few first-class concessions not disposed of as yet.

Coburn's Minstrels having played a successful season through the South over this circuit will more than likely play return dates this coming season. Arrangements are now being solicited.

J. V. McStea, manager of Blaney's Lyric Theatre, New Orleans, has just arrived in New York, as the season closed at that place on March 5. Mr. McStea is enthused over the prospects of this circuit, and announces that all reports have been very good for business this present season.

R. Victor Leighton, booking manager for A. H. Wood's attractions, is arranging the bookings over this circuit for the dramatic production of The Other Women; also for The Girl from Rector's and The Girl in the Taxi companies.

LOUISVILLE.

Henry Miller Will Be Seen at Macauley's—Edwin Doherty Pleased Good Business.

The first three nights of week of March 20-26 Macauley's was dark. Henry Miller and co. in Her Husband's Wife is announced for three nights and matinee, beginning 24. This engagement is notable from the fact that the distinguished star will be seen in comedy, whereas his previous work in this city has been in serious roles. The announced supporting co. is a strong and unusually well balanced one. The much talked of Arsene Lupin will follow, and will undoubtedly draw a large attendance, as it has been exceedingly well advertised.

The offering at the Avenue 20-26 was Charles Edwin Doherty in Strongheart, drawing good business. Next week, the attraction advertised is Sapho.

Bob Van Osten and Charles B. Arnold's Serenaders had a good week 20-26 at the Gayety, as did The Avenue Girls Burlesque co. at the New Buckingham.

Decided interest is shown in the coming of the Theodore Thomas Orchestra April 28 at the Armory.

Charles E. Blaney, manager and playwright, was a Louisville visitor during the engagement of Cecil Spooner at the Avenue.

Emil Weber is making a decided hit with his new songs as soloist at Hopkins'.

Efforts are already being made to secure seats for the Metropolitan Opera co.'s engagement at Macauley's. The selection of Rigoletto and Trovatore as the operas to be presented is proving popular.

The Katherine Rober Stock co. will begin a season at the Masonic 18, Manager C. D. Shaw having concluded arrangements to that effect with Stewart Lithgow, manager of the co.

Manager John T. Macauley is preparing for an early start to New York, where he will, as usual, spend a portion of the Summer. The season at Macauley's has been a prosperous one.

A jury in a court here 21 decided the suit of the Kentucky Grand Lodge, owner of the Masonic Theatre, against the Weber Brothers, former lessees. The amount involved is about $9,000, which must be paid, as the Grand Lodge is fully secured through action of court when the Weber Brothers took an appeal from a former decision made by a lower court.

CHARLES D. CLARKE.

OMAHA.

Olga Nethersole at the Brandeis—Some Popular Offerings at the Krug and Orpheum.

Olga Nethersole was the attraction at the new Brandeis March 18, 19, opening in The Writing on the Wall. Camille and Sapho were also given. The star is a little unfortunate in the selection of her plays, as they are not money getters in the present age. She was personally greeted with much enthusiasm, and the scenic effects of the different plays were tasteful and appropriate. The supporting co. only fair, likewise business. John E. Young in The Money and the Girl opened a half-week's engagement 20 to good business, and the succeeding performances are also well patronised. Young is quite a favorite here, and was assisted by a pleasing co. Managers Burgess and Woodward promise The Top o' th' World 27. George Arliss 28-30. Blanche Walsh 31-2. Elsie Janis 3-6.

Go-Won-Go Mohawk was the offering at the Krug 20-23. The piece was quite a pleasing one and business fair. Underlined: Brewster's Millions 24-26. David Higgins and The Great Divide 27-2.

The Gayety had Charles Robinson's Crusoe Girls 20-26; and, as usual, the extravaganza was much enjoyed by a series of large sized audiences. The olio included Margaret Cushing, Devine and Williams, Charles Robinson, Marr and Evans. The William Grew Stock co. for one performances of Carmen 26, with Mary Pettes in the title-role. Girls from Happyland 27-1.

The Woodward Stock co. gave an excellent presentation of The County Chairman 20-26, to be followed by The Prisoner of Zenda 27.

The Orpheum is just as popular as ever, the entire lower floor being completely filled at each evening performance and at most of the matinees.

J. RINGWALT.

JERSEY CITY.

Justina Wayne as Beverly at the Majestic—News of the Other Houses.

Beverly came to the Majestic March 21-26 to excellent business. The play was handsomely staged, and gave the best of satisfaction. There is not so much lovemaking in the play as there is in the book, but the characters are all strong and a very competent co. was employed. Justina Wayne as Beverly was at her best, and played the part with much intelligence. Lillian Devere as the colored Mammy was immense. Laurence Evart as Baldos was exceptionally good. Louisaita Simons as the Countess and Mortimore Martini as the General were strong. The American Idea 28-2. Pierre of the Plains 4-9.

Charles H. Rente, the local scene painter, has secured the contract for all the painting of the new Orpheum now in course of erection here. He will also place the stage and acoustics.

Rose Merland, of this city, has signed to play the part of Blanche Bates in The Girl of the Golden West, with The Wine, Woman and Song co. on its Western tour, which starts 30.

Manager Tom Dinkins reports business immense with his three burlesque cos.

Abe Reynolds as the Hebrew and Dave Ferguson as straight, are the leaders of The Miss New York, Jr., co.

Creatore and His Band are due here 28.

The Jolly Girls co. came to the Bon Ton 17-19 to very good business. Grace Patton and Kennedy and Evans head the co., which is a good one. Miss New York, Jr., opened to big business 21-23. The attraction was all to the good, with a few interpolated numbers as an olio. The Moulin Rouge co. 24-26. Pat White and His Gaiety Girls 28-30.

Business at the Academy of Music remains big, with a constant change of pictures and vaudeville. At Keith-Proctor's Theatre the business is immense.

WALTER C. SMITH.

NEWARK.

The Aborn Brothers Open Their Season of Opera—Mrs. Brinker's Third Week Here.

The Newark attracted the German speaking folks March 21-26. Alma, Wo Wohnst Du, with a clever cast including Hedwig Richard, Lilli Koschal, Anna Francosch, Lika Diehl, Melanie Wachtel, Karl Edler, Pablo de Costa, Carl Hagen, Fred Stein, Otto Meyer, Frans Holthans, and Horst Bullos. The Third Degree 28.

The Aborn Grand Opera co. will begin the six weeks' engagement at the Newark 25 and the advance sale is very promising. The Aborn Brothers have engaged some of the best available singers and the Newarkers are anticipating a musical treat.

The Count of Monte Cristo proved a good drawing card at the Columbia 21-26. Frederick Eckart as Edmund Dantes, Gretchen Sherman as Mercedes. Others in the cast were May Dixon, Marie Kenzie, Mayme McGee, Donald Gregory, Clarence Carvel, Harry Maremont, and Henry Dittlebach. St. Elmo 28.

The Mardi Gras Beauties delighted big audiences at Waldman's Opera House 21-26. Andy Lewis carried most of the honors.

Watson's Big Show, with the "Original Billy Watson," held the stage at Miner's Empire 21-26.

Newark boasts of what is believed to be the oldest male quartette in America, the Mendelssohn, which is thirty-five years old. There has not been a change in its membership for over seventeen years.

The Triangle Club of Princeton presented His Honor the Sultan at Kruger Auditorium 23 and scored a decided hit.

Frank Battle, of the Jack Wilson Trio, playing at Proctor's this week, was the guest of honor at several social functions given by his Newark friends.

Una Abell Brinker was held over for the third week at the American Music Hall, presenting another new sketch, which is reviewed in the New Acts column. Mrs. Brinker is a great favorite here and it is hoped she will be able to secure a theatre and play another stock engagement.

GEORGE S. APPLEGATE.

INDIANAPOLIS.

Elsie Janis Here for First Time—Plans for Another Theatre—General News.

Elsie Janis, who had never been seen here before, appeared in The Fair Co-Ed at English's March 15, 16, to good houses. It numbered among the best of the musical attractions seen here this season. The ingenuous, delightful young star met with the heartiest and kindest reception that argues well for her future popularity here. Arthur Stanford as Davy Davidson, Sydney Jarvis as Reed, '78; Edgar Halstead as the professor, James Reamy, possessor of a fine baritone voice, as the athletic star; H. David Todd as the scholarship star, Harry Depp as the freshman, and Gilbert Douglas as the society star were excellent.

Mabel Taliaferro followed 17-19 in The Call of the Cricket, opening to a large audience. Although seen here before, it was her first appearance as a star. The success of the play was largely due to the youthful charm and acting of Miss Taliaferro, who played Rosalie, the Cricket, and her good supporting co. William Harrigan in the juvenile role of Sam Shepard was especially good and was a great favorite with the audience. Emily Lytton, stately and beautifully gowned, made a charming Mrs. Wrenwood. Joseph Brennan as Ben Judson, Everett Butterfield as Norman Marsh, and Norma Mitchell as Rena Colebrook contributed much toward the success of the play. Maude Adams in What Every Woman Knows 23. Princeton Triangle Club in His Honor the Sultan 25. Alma, Wo Wohnst Du, 28. Henry Miller in Her Husband's Wife 29, 30. David Warfield in The Music Master 31-2.

After an absence of two seasons Viola Allen returned for five performances of The White Sister at the Murat 21-24, to good houses. The religious character of the play is especially appealing and appropriate at this time, and the superb acting of Miss Allen, William Farnum, James O'Neil, Minna Gale, and Fanny Addison Pitt was received with great favor. The Turning Post 28-2.

Thurston, the magician, played his annual engagement at the Park 17-19, drawing large houses. Cecil Spooner played a successful week's engagement 21-26 in The Little Terror. Afternoons 24, 25 Miss Spooner presented three one-act plays, Nan, the Good-for-Nothing; Between Two Forts, and Queen of the Music Hall. Augustus Phillips, who plays the part of Roswell de Wolf Bromley in The Little Terror, an Indianian, a native of Rensselaer, and has been a member of Miss Spooner's co. for a number of years. Rose Melville in Sis Hopkins follows 28-2. This will close the regular season at the Park, and the Arvine-Benton co. will open 4 for a ten weeks' engagement of stock.

Edwin Stevens, assisted by Tina Marshall, in a musical sketch, Guardy, was the leading feature of the bill at the Grand. Ida May Chadwick, buck dancer, of the Chadwick Trio, was one of the big hits.

Bransby Williams, here for the second time this Winter, walked away with the honors at the Colonial, where his impersonations of Dickens' characters were received with eager attention, followed by long and hearty applause.

The Harlequin Club of Purdue University, of Lafayette, Ind., will present The City Chap, written by George Ade, at English's 4, following three performances in Lafayette 28-30. W. R. Adams and C. L. Harrod, of this city, are members of the cast, and the chorus includes H. E. Kurtz, H. J. Reed, W. J. Schomberg, F. M. Fauvre, L. C. Conrad, C. L. Van Nuys, A. V. Stackhouse, and R. N. Hudson, all Indianapolis boys.

Mlle. Rayo, premier dancer of the bird ballet, a feature of Dick Whittington at the Murat last week, introduced her new Chantecler dance for the first time 18, dressed in full costume of feathers, wings, comb, etc. The dance made a hit.

The New Theatre co. of New York will give one performance at the Murat June 20. Unless present plans are changed, The School for Scandal will be presented here.

Negotiations were closed recently between M. C. Anderson, of New York, and H. M. Ziegler, of Cincinnati, owners of the Grand, and a representative of a New York trust co. for the construction of a fourteen-story office building, to cost $350,000, on the site of the Grand Opera House on N. Penn Street. The new building will occupy all of the property held by the Anderson-Ziegler Co. with the exception of the auditorium of the theatre, and will embrace a new and magnificent lobby. It will have a frontage of 100 feet on Penn Street and a depth of 90 feet, taking it back to the wall of the theatre, and will be a modern fireproof office building, handsomely equipped and finished. Work will be started as soon as the vaudeville season closes at the Grand, probably early in May.

George Arvine, who will head the Arvine-Benton co. which opens a Spring season of stock at the Park 4, arrived from Memphis, Tenn., 22, and with Mrs. Arvine and George, Jr., are nicely settled in a housekeeping apartment on St. Clair Street. The Arvine-Benton co. closed a very successful three months' stock season in Memphis 19 and will begin rehearsals here 28 for their opening play, The Heart of Maryland.

Louise Dresser, of the Dick Whittington co., who was born in Evansville, Ind., and as a child and young girl attended school in Indianapolis, spent some time visiting old landmarks, the schools she attended and other familiar places last week during the engagement of the co. at the Murat.

PEARL KIRKWOOD.

NEW ORLEANS.

John E. Dodson Well Supported at the Tulane—King Dodo Drew Well.

The House Next Door, with John E. Dodson as the principal in the cast, was the attraction at the Tulane March 20-26. Frank Loose, J. Malcolm Dunn and Olive Temple gave the star most excellent support. Both play and co. met with a cordial reception, and, but for Holy Week, would have drawn larger patronage. The Three Twins 27-2. Grace George 3-9.

King Dodo, which has been seen here several times, was the drawing card at the Crescent 20-26. William Friend, Charles J. Udell, Osborn Clemson, Eleanor Kent and Laura Millard were also in the cast and are people of ability. The Time, the Place and the Girl 27-2.

The American Music Hall presented a fair bill 20-26, with Charles Lieb and his associates in a one-act sketch entitled Dope as the headliner.

A satisfactory bill and attendance prevailed at the Orpheum 21-27. Lulu McConnell and Grant Simpson, in Lester Lonergan's sketch, A Stormy Night, was the headliner.

Dr. Ludwig Wuliner, singer, will be heard at the Athenaeum 29.

J. M. QUINTERO.

KANSAS CITY.

The Auditorium Stock Company Deserves Credit for Good Work—Gertrude Hayes Made Hit.

Sam Bernard in The Girl and the Wizard scored heavily at the Shubert March 20-26; playing to good business in spite of Holy Week. The star was even funnier than ever, and proved himself an excellent character actor. He won many laughs, and his songs were repeatedly encored. Kitty Gordon was also most enthusiastically received in her songs, and shared honors with Mr. Bernard. Other principals, all of whom were excellent in their parts, were George W. Barnum, William Rosell, Patricia Collinge, and Harriet Standon. A large and attractive chorus, well costumed, was a most pleasing feature. Walker Whiteside in The Melting Pot 27-2.

Dorothy Morton in The Widow Jones was the Willis Wood attraction 17-19, playing to very satisfactory business, and the audiences seemed well entertained. Miss Morton carried the burden of the play both vocally and otherwise. Assisting her were Allen Ramsay and Walter Catlett, who were most amusing. The production was properly staged and costumed, the chorus particularly exhibiting some stunning gowns.

A Gentleman from Mississippi held the boards at the Willis Wood for the first half of the week of 21, and, although seen here before, was more than welcome. Burr McIntosh was the Senator Langdon of the presenting co., giving a most effective portrayal of that excellent character. He was capably assisted by Henry W. Pemberton, William Walcott, Genevieve Kane, Will Deming, Mary Moran, Beverly West, Beulah Watson, and Harry Stubbs, all of whom were well received. John E. Young in Money and the Girl 24-26. Elsie Janis 27-2.

Her Majesty, the Auditorium Stock co.'s bill 20-26 was a most pretentious offering in every respect and thoroughly merited the enthusiastic reception accorded it. Seldom, indeed, is a stock co. play put on with the elegance and detail that marked this production, and to Sedley Brown is due great praise for both the splendid staging and effective presentation of the play. As Queen Honoria Mary Hall had a role of wide scope, which she played in her usual clever and thoroughly artistic way. She won repeated applause for her fine work. Of the supporting co. Richard Allen, Lynn Pratt, C. Wilson Hummel, Arling Aleine, and Carrie Clark Ward deserve special praise. The Strength of the Weak 27-2.

Bailey and Austin in The Top o' th' World were the attraction at the Grand 20-26, playing to good business and pleased immensely. A capable supporting co., about the same as appeared here last year in the play, all found ready favor. Brewster's Millions 27-2.

The Little Homestead was the Gillis offering 20-26 to very satisfactory business. Wanda Ludlow headed a good co., which included W. B. Fredericks, William Wainwright, R. C. Maddox, Edward Manley, and Louise Willis. The play was well staged. Just a Woman's Way 27-2.

Follies of the Day opened to big business at the Century 20, continuing for the week. Gertrude Hayes, the leading woman, was a distinct hit, winning storms of applause, while Harry Lester Mason won many laughs by his clever comedy. Kentucky Belles 27-2.

Billy W. Watson and The Girls from Happyland found ready favor before two large audiences at the Gayety 20, the engagement being for the week. Billy Watson is an excellent burlesque comedian, and kept the crowds in roars of laughter. Other principals and chorus were up to average, while the specialty numbers were entertaining.

The new Empress Theatre, now building at Twelfth and McGee streets for the Sullivan-Considine Circuit, is fast assuming form; the immense steel girders for the roof being placed in position this week. It is said that the theatre will have the largest capacity of any Kansas City playhouse when completed. It is to be ready for occupancy this Fall.

George Arliss and his Septimus co. rested here during Holy Week. In spite of the fact that this is considered the dullest week in the theatrical year a good line of attractions brought out about the usual crowds at the local playhouses.

The week of April 18 has been set aside for the Actors' Fund benefit, and Kansas City managers are already making arrangements for a big performance here on the afternoon of April 22. The benefit will be given at the Grand, and will be participated in by all the visiting cos. in the city that week.

D. KEEDY CAMPBELL.

BUFFALO.

A Week of Prosperous Business—Robert Hilliard Greeted by Capacity Houses.

Holy Week had no effect on theatrical business here, all of the houses, with the exception of the Teck, which was closed, enjoyed prosperous business.

Robert Hilliard in A Fool There Was was greeted by capacity houses at the Star 21-26. This unusual play made a favorable impression, and Mr. Hilliard has not been seen to better advantage in many seasons. His support was excellent, and included William Courtleigh, Nanette Comstock, Edna Conroy, a Buffalo boy, and Mrs. Henderson (Berenice Golden).

The Brothers Byrne in Eight Bells was at the Lyric 21-26, and gave a satisfactory performance.

Edmund Hayes in The Umpire was at the Lafayette 21-26, with Millie De Leon as an added attraction.

Waldron's Trocaderos, with Frank Finney, was at the Garden 21-26.

Madame Esther Rachel Kaminsky is announced for one performance 27 in Ibsen's A Doll's House. The Buffalo Ad Club will give a travesty on Chantecler at the Teck 30-April 1.

Eddie Carr is here for a week, and is the guest of his brother, Henry Carr, manager of Shea's. He reports a very successful season in vaudeville.

P. T. O'CONNOR.

MEMPHIS.

Musical Comedy Aroused Interest at the Jefferson—Good Business for the Week.

Much interest was manifested in the opening appearance of Zinn Musical Comedy co. at the Jefferson March 21 for a short run. Tommy-Weesy was given first week and everybody was pleased. The Telephone Girl 28.

Thomas E. Shea in repertoire was the Bijou attraction 21-26. Counsel for Defense, Dr. Jekyll and Mr. Hyde, The Bells, and Temptation were given.

At the Lyceum, A Stubborn Cinderella drew nice houses 21, 22. The House Next Door 28.

WILLIAM A. SMITH.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

It seems that "The Spectator" who is responsible for these "Comments" is destined to devote much of the space allowed him in THE MIRROR to answering inquiries from correspondents. Not that they come in by the hundreds or thousands, or that "our desk is piled high with letters asking" this or that question. No, no. Far be it from this humble scribe to claim any such plethoric mail bag. Let those "amoosin' cusses," the trade papers, have a monopoly of that sort of thing. But just the same, once in a while "The Spectator" receives a letter or two, and they are more often than not quite welcome, because they suggest for discussion new topics or new angles of old topics of general interest. It is therefore in no spirit of complaint that the matter is referred to here, but rather for the purpose of encouraging the inquiring writers. Come on with your letters. If they are good ones they may be printed or discussed. If they are inane or foolish they may find their resting place in the waste basket and no harm done.

* * * *

Last week an inquiry from Chicago asked why the manufacturers do not give the names of players taking part in picture productions, and the reply made in this column was that the reason is largely that the players themselves are reluctant to have their identification with motion pictures too widely known, from a fear that it might injure their chances with prominent theatrical managers. As if to confirm this explanation of the matter, another inquirer now writes to ask if motion picture work will prevent good theatrical engagements. The letter reads:

> Will the fact that an actor has filled an engagement with a moving picture stock company jeopardize in any manner his opportunities with a first-class manager?
>
> ONE INTERESTED.

* * * *

It is the opinion of this writer that no theatrical manager with whom an engagement is worth having will refuse to employ a competent actor because the actor has worked in moving pictures. The truth is that in some cases, at least, quite the contrary is the rule. Many of the best managers have come to realize that motion picture acting, under a good director, constitutes a training that most of our stage players sadly need, and that far from being an impediment to a good stage engagement, moving picture experience is a distinct recommendation. There are numerous instances to prove this view. There comes to mind the case of a young ingenue who had played in a Broadway engagement for one of the most prominent of the world's theatrical producers. Being offered work in a motion picture stock company, she asked the theatrical producer if she might accept without injuring her stage future.

"Take it by all means," was the producer's reply. "It will give you a training that will be invaluable to you in future stage work."

There is another case, that of an actor who recently stepped from a motion picture stock company into a Broadway production. He was one of the hits of the piece, and later an acquaintance who remembered his work before he had had moving picture experience, remarked:

"What in thunder has happened to ——? He has lost all his awkwardness and hesitation and has developed a finished stage presence. How has he done it?"

These are but instances, but they are illuminating. "One Interested" need have no foolish fear of his future merely on account of a motion picture engagement. The benefit that he will derive from his experience will far outweigh any possible injury it may do his reputation among theatrical managers who have not yet seen the light.

* * * *

On another page is printed a communication too long to be included in these "Comments," regarding the short-sighted policy of many moving picture house managers, who sent up a "rebel yell" recently when a certain manufacturer (Kalem) announced an intention of producing a series of "kid" pictures. The managers wanted "blood and thunder," and the "kid" series was abandoned. "The Spectator" joins "E. A. B." in regretting this unhappy outcome of a well meant and well inaugurated "uplift" experiment. Those of the "kid" pictures that were prepared and issued were distinctly good, and from observation of this writer were greatly appreciated by all spectators, old as well as young. It is probable that if they had been issued without announcement of their special character and had been permitted to prove themselves as popular offerings, these same shortsighted house managers who were so frightened would now be clamoring for them as good drawing cards for their houses.

* * * *

"The Spectator" is not, however, prepared to participate in all the fears of "E. A. B." as to the extreme extent to which moving pictures affect the tender minds of the young—that "the fertile gray matter in their little heads will produce train robbers and adventuresses or noble, useful men and tender, gentle women according to the impressions planted there." Not quite so bad or good as that! If it were, then how about the impressions on their tender minds of the terrible ogres, the bloodthirsty giants and the wholesale slaughtering so often presented in fairy tales and pictures? The young mind is, of course, influenced and to some extent molded by what is heard through the ears and seen through the eyes, including motion pictures, but the pictures are only incidental, and their importance in this respect should not be magnified beyond that of many other influences that apparently pass unnoticed. Nor does the mere showing of vice, violence and crime in motion pictures have the dangerous influence that is sometimes attributed to it. The important thing is the manner in which the vice, violence or crime is presented, the purpose for which it is shown, and the moral and instructive results that follow. There is such a thing as going too far in the elimination of strong scenes and situations in motion pictures, lest the film be rendered insipid, and their influence, if any at all, be to educate a race of "molly-coddles." Thanks to "Teddy" for that word.

* * * *

> CHICAGO, ILL., March 19, 1910.
>
> The "Spectator."
>
> SIR.—Which is the most correct, "motion pictures" or "moving pictures"?
>
> You use the expression "motion pictures" in your columns, while on another page I find "moving picture notes." what's the reason?
>
> On Page 16, March 19, reference is made to "Independent Motion Picture Company," when the firm name is "Independent Moving Pictures Company."
>
> It seems as though film companies picked out the one that pleased them most, and as both are used extensively by film companies, and writers in magazines and newspapers, a short comment by you, in some issue of THE MIRROR, would prove interesting, as many other readers, no doubt, have wondered at this same question.
>
> Yours truly,
> CHARLES B. WILHELM,
> 12 West Ontario Street, Chicago, Ill.

There is more to this inquiry than one would imagine on first thought. "Moving pictures" and "motion pictures" are apparently synonymous, and yet there may well be a fine distinction even if no difference. This distinction comes from the past association of the two words "moving" and "motion" in connection with the literature and history of the cinematograph industry, or art, as one may now aspire to call it. Formerly it was "moving pictures" alone that was the accepted term in America, unless we include some of the coined words derived mostly from Greek roots and never generally used in this country. During the time when "moving" had undisputed sway the pictures were of little account in a dramatic sense. Travel, scenic, topical, and industrial films were nearly as good as they are now, but the pictures requiring acting were—well, why describe them? They were moving pictures, all right, and nothing else. About the time that the big improvement set in the word "motion" began to grow popular. Was there any connection between the two circumstances? Probably there was. Those persons to whom the words "moving pictures" brought horrible visions of what had been may have unconsciously or designedly sought for another term to apply to the new order of films. It was something in the nature of this feeling that caused THE MIRROR to prefer the term "motion pictures," and it may influence many others. It is, however, all a matter of taste or style. Regarding the "Moving Picture Notes" in THE MIRROR, Mr. Wilhelm's hint is accepted with thanks. It shall henceforth be "Motion Picture Notes."

THE SPECTATOR.

Reviews of Licensed Films

Faithful (Biograph, March 21).—This laughable comedy is an admirable example of what can be done with limited material by good acting. The story, though well conceived, is one that requires few words to tell. It is rather a condition than a series of events. A young man very much in love with a charming young woman accidentally knocks over with his automobile a half-witted youth, who is more frightened than hurt. By his solicitude and liberality in buying new clothes for the victim, the young lover wins the poor fellow's eternal gratitude. From that time on the lover has a faithful follower, who dogs his footsteps intent only on silent and unceasing worship. Everywhere he goes the grateful chap goes too, even to the young woman's home, where he is so much in the way that she becomes disgusted with the prospect and breaks off the engagement. The young lover tries to rid himself of his encumbrance in various ways to no avail, but eventually the faithful one proves of some use by rescuing the girl from a burning house, thus winning her gratitude and toleration and causing her to forgive and become reconciled to her sweetheart. The sincerity of all the players robs the story of its apparent absurdity and makes it one of the best of the Biograph comedy successes.

A Woman's Repentance (Pathe, March 21).—Charming rural scenes and fine acting add greatly to the effectiveness of this simple but interesting story, which tells of a young country girl who is led by the glitter of a city stranger's presents to forsake her home, her cow and her country sweetheart. The rustic youth's heart is broken and he becomes demented, the helpless butt of the neighborhood urchins. One day the small boys pursue and torment the poor fellow, until he wanders into the garden of a roadhouse where the girl is having refreshments with her well dressed companions. She recognizes him and is overcome by remorse. Throwing off the jewels that have been given her, she leads the wanderer home. He does not recognize her until she has resumed her rustic costume and taken him to the old well where they had first plighted their faith. Then reason is restored and the old love is renewed. It requires some credulity to accept the story as written, but fiction is fiction, and such as it is it is admirably presented, except possibly in the matter of milking the cow. In the opening scene the girl is milking, but she works with one hand and stops so often that one feels quite sure that cow never was really milked on that occasion.

A Mother's Heart (Lubin, March 21).—The great improvement that has taken place in Lubin productions of late is well illustrated in this very cleverly constructed story, which is acted in a manner to give full value to its strength. Thoughtless jokers in an office put a false love note in the pocket of one of the men in the office, and when he goes home his wife finds the note, which pretends to call him to a clandestine meeting with an imaginary woman. It happens that he is called out on business that night, but the wife assumes that this is but a subterfuge, and without telling him of her discovery she packs a traveling bag and leaves the house, kissing their two sleeping children a tearful farewell. A note left for the husband tells him that he will never know where she has gone. We next see her employed as governess in a family where there are two children of similar age to her own. One of the youngsters, a boy, discovers her weeping over the photograph of her own little ones and from the names on the back of the photo learns who they are. Coached by his mother, he writes to the little boy of the photograph, telling him that his governess is always crying over his picture. When the letter reaches the other boy he shows it to his father, who has him reply, asking that the governess be told that the father, ill and lonely, is innocent, and that the trouble was all caused by a cruel joke. Thus man and wife are reunited in a manner simple, yet novel. The picture receives warm applause. In one or two instances in the picture a character is apparently talking with no one else present. This is a trick common to nearly all picture actors in expressing emotions aside and should be corrected.

The Village Inventor (Selig, March 21).—This picture has an appeal and is well acted. It makes no pretense to novelty of plot, but it tells a human story, and tells it clearly. A young man, the son of a country blacksmith, has an invention which is taken up by a city capitalist and made profitable. The young man leaves his country home and sweetheart and goes to the city, where he becomes prosperous and marries the capitalist's daughter. In time, after a child has come to them, there are reverses in business and the capitalist fails. At the same time the wife proves unfaithful. After this double blow the inventor, who has been led by the glitter of city life to forget his little country sweetheart of long ago, goes back to his old home with his child. We see him at work again at his trade and we learn that a divorce has been granted him. He then presents himself to his former sweetheart, who has already become fond of the child, and she accepts him.

Capital vs. Labor (Vitagraph, March 22).—This picture has timely interest and is skillfully handled, although we may be permitted to have our doubts about the marvelous influence exerted by the young clergyman over the mob of strikers. Still, the effective manner in which the parson carries himself helps us forget the apparent impossibility of his feat, and one is almost inclined to believe that it all might have been. Such is the deceptive result of excellent acting. He and a young national guard officer are in love with the manufacturer's daughter. She accepts the latter, preferring, as she declares in a letter to the parson, a man who does things to a man who only preaches them. The strike comes along to permit both suitors to show what is in them. The

(Continued on page 17.)

THE "IMP" INJUNCTION

JUDGE NOYES SIGNS ONE AGAINST THE LAEMMLE COMPANY.

It Restrains the Independent Moving Pictures Company and All Employes from Using Cameras Covered by the Edison Patent—The Bianchi Camera Said to Be in Use by the Thanhouser and Powers Companies.

The injunction which, as stated in last week's MIRROR would be issued against Carl Laemmle's Independent Moving Pictures Company, was signed March 21 by Judge Noyes, of the United States Circuit Court, and is based on Edison patent No. 12,037, now vested in the Motion Picture Patents Company. The Patents Company gave bond in $5,000 for the protection of the defendant in the event that the decree of the court be reversed. The injunction states in part:

> 3. That the defendant, the Independent Moving Pictures Company of America, has infringed the first, second and third claims of said letters patent and the exclusive rights of the complainant thereunder, by using cameras such as that particularly described in the affidavit of F. A. Dobson and illustrated in the drawings in evidence marked "Complainant's exhibit. defendant's camera."
>
> 4. That the defendant, the Independent Moving Pictures Company of America, its officers, servants, agents, attorneys, employees, workmen and confederates, and each and every one of them, shall be enjoined by writ of injunction, pursuant to the prayer of the bill herein, and until the further order, judgment or decree of this court in the premises, from directly or indirectly making, constructing, using, vending, delivering, working or putting into operation or use, or in any wise counterfeiting or imitating the said invention or any apparatus for making photographs of moving objects made or operated in accordance therewith, or like or similar to those which the said defendant has heretofore made, sold, constructed, operated or used, embodying or employing the subject matter of claims 1, 2 and 3 of said patent, or substantial or material parts of said claims, or from infringing upon or violating said claims of said patent in any way whatsoever, and particularly that said defendant shall be enjoined by said writ of injunction in respect to the camera illustrated in the drawings in evidence, marked "Complainant's exhibit, defendant's camera," and any motion picture camera made or operated in accordance with or like or similar to said camera.

Laemmle's Attitude.

Officials of the "Imp" company continue to talk confidently of their indifference to the injunction, claiming that the company has a non-infringing camera differing from the type covered by the Edison patent. They do not state, however, what camera it is. The only one known to the trade is the Bianchi camera now owned by the Columbia Phonograph Company, and this one is declared by Patents Company experts to be impracticable. Nevertheless, the new Thanhouser Company and the Powers Company both claim to be using the Bianchi successfully, and in the last issue of the *Moving Picture World* appears an article describing the camera as seen in operation by a representative of that paper in the Thanhouser studio in New Rochelle. According to the description the camera dispenses altogether with the intermittent movement whereby the negative pauses for each exposure. It is said to pass steadily through the machine and the sharp exposure is obtained by movable lenses that synchronize with the movement of the negative in such a manner that the light rays are held and focused on the negative the fractional moment necessary to secure a perfect picture.

ROOSEVELT PICTURES.

Will Be Released April 18 in Two Reels—Remarkable Films.

The Roosevelt African pictures were exhibited to the press on Thursday in the exhibition room of the Patents Company, 80 Fifth Avenue, and proved to be all and more than had been claimed for them. The pictures do not show the ex-President in the act of shooting or killing game, and it is better that this is so. They do, however, show him at numerous points on his journeys to and from camps, and also various interesting incidents in which he took part, including the planting of a tree and the review of a delegation of Zulu men and women. The rest of the film is taken up with remarkable views of wild birds and animals.

The films are being printed by the Pathe Company at its Bound Brook studio, and the results are especially fine. The subtitles are numerous and explicit, adding vastly to the value of the pictures.

The films will be handled in America by the regular licensed exchanges, who will pay 20 cents per foot for them and will supply them to theatres at special prices by the day or week. The films for Europe are being marketed by Cherry Kearton, the photographer, although printed by Pathe in America. It is said the European demand is very large.

REVIEWS OF LICENSED FILMS.

(*Continued from page* 16.)

Strike Committee is repulsed by the manufacturer and they resort to mob violence, in scenes which are realistically effective. The officer appears timid, and apparently makes no effort to stop the disorder, although we are not shown that he had received authority to act. The parson, however, rushes in boldly when the strikers' mob invades the rich man's parlor. With a commanding wave of his hand he compels silence, while the obdurate manufacturer is given time to reflect and consider the strikers' demands. It appears to be a case of give in or suffer the consequences, and the old man gives in, the parson coming out of the affair as the hero of the occasion and being promptly rewarded by the love of the girl.

The Queen and the Mirror (Gaumont, March 22).—Costume farce in colored film is rather pleasingly presented in this picture. A very homely queen is kept in her palace by her wise courtiers, who fear that her face once seen will lose for her the love of her subjects. But they dare not let her know how ugly she is, and no mirrors are permitted in the palace. Tiring of her solitude she at last insists on walking out in public, and her ministers cause all mirrors, or shining things that may act as mirrors, to be destroyed or covered up. In her walk she hears a young lover declare to his sweetheart that she is prettier than the queen. The girl is not especially beautiful, and the queen is furious, ordering the young lover to be beheaded. Fortunately the axe of the headsman is a polished blade, and in it the queen sees her own face. She is thus moved to pardon the young lover. The sweetheart has previously been to some trouble to secure a magic rose from an old witch, with which to save her lover, but this appears to have been superfluous and only useful in consuming film.

The Wild Coast of Belle Isle (Gaumont, March 22).—The beautiful rockbound coast of Belle Isle is seen in a number of effective views in this film. The picture is one to attract the eyes and make one marvel at the wonderful handiwork of nature.

A Western Romance (Edison, March 22).—This film is mostly cowboy and Indian, with action rather than acting as the chief characteristic, although there is a moment at the end when a situation develops that gives opportunity for fine expression, and it is not overlooked. A boy and a girl are destined by their parents to marry, and a will leaves them a fortune conditioned on their wedding before the age of 25. Fifteen years later finds the girl in the West, and the boy in the East. The girl declares that she can never marry unless she loves, but the boy, with more sense, has consideration for the fortune, and expresses infatuation for the girl based on her photograph, and doubtless a memory of their childhood affection. He goes West to win her heart, and wisely presents himself under an assumed name. He becomes a cowboy of the picturesque kind now known only to the stage and the Wild West show. At a dance he saves the girl from the undesired attentions of a rough character. There is the usual knockdown and the defeated man hires a party of Indians the next day to capture the lover and take him captive to their camp. The girl overhears the plot and follows, freeing the captive while the Indians conveniently sleep. She then comes East, and he follows. She is still unaware of his identity, and tells his mother she cannot marry her son because she loves another. When she discovers that "the other" is the son, happiness results in both families. The Western incidents in the story will not stand close analysis, and display little originality, but as this class of pictures rarely do, and picture patrons are still partial to them, we may not be too particular in criticism. We can, however, object to the magazine with an obviously modern style of engraved cover with which the children are playing in the first scene, supposed to be some thirty or forty years ago.

A Man with a Weak Heart (Edison, March 22).—This is a short farce of a type we are more accustomed to find among the French. The story is rather trivial, but the trick work is cleverly handled and the acting is good. A man is told by his doctor that he has a weak heart, and must never exert himself. Going home he forgets the admonition. He lifts a huge cake of ice with one hand, picks up the end of a street car and sets it on the track, vanquishes a party of thugs, and raises a massive marble block, all to the amazement of those looking on. At home, however, it is different. He remembers the doctor's orders and suffers the family to wait on him hand and foot.

The Horseshoe (Pathe, March 23).—Colored costume pictures tell a fairy legend in this film, that is mainly distinguished by the fine scenic backgrounds. Cupid tells a pretty princess that she shall find a lucky horseshoe that will bring her a princely lover in seven days. She finds the horseshoe all right, and it has fallen from a prince's horse, but when the seven days are up she throws it out of the window, thinking it is no good. Right here is where she is mistaken. It hits the prince on the head, knocking him out, and he is carried into the palace to be revived, when he proceeds to fall in love, according to Cupid's plans. The pictures are pretty and pleasing.

For the King (Pathe, March 23).—This story has been done before by another foreign company, but it is strong enough for repetition and is admirably acted. A peasant adherent of a noble family secretes a nobleman who has fired on the Republican soldiers and who is being pursued. The hiding place is through a trap door in the floor, but in closing the door a straw is caught in the crevice and exposes the hiding place. The searching officer affects not to see it, and tries to force the peasant by threats of death to surrender the fugitive. But the peasant is faithful, and is about to be shot, when the nobleman reveals himself. It is too late, however. The officer has both men executed.

The Hand of Uncle Sam (March 23).—This story was planned at a time when it was thought that the hand of Uncle Sam was about to fall rather heavily on a certain Central American republic. Had the expected taken place, the picture would have been of stronger interest. As it is, it is interesting and thrilling and shows us what might have been and what may still be at some time in the future. An American in a Latin-American country is charged with aiding in a revolution. Insurgent conspirators have secreted their arms and papers in his office unknown to him, and he is arrested and ordered shot. His wife and the United States Consul demand and plead for a trial, but with no success. Then Washington is appealed to, and an American warship is ordered to the scene. Men are landed from the ship, and arrive just in time to prevent the execution and to permit the clearing up of the false appearances that weighed against the prisoner. The story is carried through with good attention to detail, and the acting is fine. A subtitle would have aided in showing the lapse of time between the call on Washington for help and the arrival of the warship, but it is noted that the full 1,000 feet of film was consumed in the picture and probably the omission was on that account.

A Maid of the Mountains (Urban, March 23).—For some reason, possibly the cutting out of certain scenes to meet the views of the wise policemen of Chicago, this picture is confusing in story. The fine scenic backgrounds, however, said to have been photographed in Corsica, give the film interest. A Corsican peasant girl has two lovers who quarrel, and one of them tries to waylay his rival. He appears to fall in this, and is injured, but the rival is blamed and becomes a fugitive. Then an artist appears and wins the girl's heart, and the fugitive who has come back returns broken hearted to the mountains.

Over the Apennines (Urban, March 23).—Views of interesting scenes in the Apennines of Italy are shown in this film. Native customs and costumes and many picturesque scenes are presented.

The Girl and the Bandit (Kalem, March 23).—The acceptable acting and good scenic backgrounds of this picture are not enough to compensate for the improbable story. It is just a little too much to conceive of a slip of a girl starting out alone to board three bandits in their den, with a $2,000 price on their leader's head, and getting away with the job, bringing the leader in a prisoner. And yet this is the story of the film. The girl has a sick father and they need the money, goodness knows; but there was no occasion for her to have undertaken the impossible. The sheriff wanted to go along to help, and as he was in love with the girl and afterwards marries her, the $2,000 would have remained right in the family if she had accepted his assistance. The manner in which she is represented as capturing the outlaw is well managed. Everything moves along on greased rails and her luck is phenomenal. She has seen the bandits through a spyglass and, needing the reward to buy medicine, goes after them without weapon of any kind. Two of the men start away conveniently, so that she has only the leader to contend with. She pretends to sprain her ankle as she glides into his camp and he is thus thrown off his guard. Then when he wants to have the inevitable kiss that all scoundrels demand of helpless females in pictures, she seizes his revolver and the trick is done. The other two outlaws pursue her as she is conducting her prisoner to town, but the sheriff appears in time to stand them off.

The Twisted Trail (Biograph, March 24).—The Biograph players now in California have given us some of the beautiful scenery of that region in this film. The story is not especially strong, although it is not weak, and is admirably handled after the opening scene. The pretty daughter of a ranchman is going East to school. The buggy is ready and the girl is kissing her mother good-bye. Off to one side the father and the ranch foreman are standing facing front, like soldiers on parade. What were they looking at? Pretty soon papa kisses the girl and the foreman wants a kiss, too, but is very properly repulsed. Some months later the girl returns and rides out to the ranch on a burro, coming at a very critical time. The ranchman, who has heart disease, has quarreled with the foreman and the excitement kills him. The wife and the hired hands jump to the conclusion that he has been murdered by the foreman, who flees for his life to the mountains, where he encounters the girl in time to save her from two outlaws and carry her, disabled by a sprained ankle, to his hiding place. There is no way of getting her back home except to carry her, in which event he knows that he will fall into the hands of the men who are hunting for him. But he accepts the risk cheerfully, and, sure enough, he is captured and is about to be hung by the mob when the coroner and doctor arrive and pronounce the death a natural one. It would have been a true Biograph ending if the poor chap had been hanged and the girl permitted to discover his innocence and her love too late. Perhaps this is where the "twisted trail" of the title comes in. The coroner is in time to save the prisoner. As the people are filing away to the funeral in the last scene the girl gives the foreman a grateful kiss on the forehead, and we know that when the mourning time shall have passed he will ask her to marry him and she will accept.

The Wizard of Oz (Selig, March 24).—The Selig Company has surely given us an elaborately spectacular film in this picture reproduction of the famous stage success. We miss the music and the lines, but all the rest is there, and it is stage-managed with fine skill and care for detail. The result is a picture that should prove in strong demand. It will not be necessary to repeat the story, which is well known to Mirror readers. The film adaptation departs from the original in only a few particulars, occasioned by condensation, and in some instances when the tricks of the camera are resorted to for results that were not so easily secured on the stage. The parts are taken by people apparently up in the parts, for everything moves on oiled wheels.

Two Gentlemen of the Road (Lubin, March 24).—This film is not up to recent Lubin standard in the story it tells nor in the manner in which it is told. Two boys with only a vague notion of what the result may be place a "fake" note in an empty bottle stating that a miser had secreted his wealth in a cellar. Two tramps find the note, not very naturally, and set out to explore the cellars of various houses. Their exploration and the efforts of police and others to catch them as supposed thieves constitute the rest of the film.

The Hand of Fate (Vitagraph, March 25).—This film story, not altogether new, has unusual strength, even for a Vitagraph, and it is convincingly told. A Western miner having

EX-PRESIDENT ROOSEVELT IN AFRICA.

Planting a tree in front of the Boma Trading Company Offices.

PATHE FACTORY IN THE PARIS FLOOD.

Not the least interesting of the recent flood in Paris is the picture shown on this page of part of Pathé Freres' factory at Joinville le Pont, France. This is one of the largest of the Pathé factories, and is situated on the banks of the Marne River, a tributary to the Seine. The waters of the Marne under ordinary circumstances are some ten feet below the river bank on which the factory is built, and the water in the picture is in most places some four feet deep, making the total rise at the height of the flood of about fourteen feet at this point. The factory at Joinville employs about 1,000 workmen and consists of large machine shops where the "Pathé Professionnals" are made, a big carpentry department, developing, printing, coloring, verifying, inspection and shipping departments. The fact that the twenty-three buildings in this plant are all made of stone or concrete saved the company many thousands of dollars during the inundation. Joinville is near Paris and suffered about as greatly from the flood, the workmen who live in the vicinity being forced either to live in the second stories of their houses or abandon them altogether and take to the higher ground, as many were compelled to do. Work in the factory at Joinville was suspended for several days, but fortunately the factories at Vincennes and Montreuil sous Bois and at Paris were all able to keep running to the full capacity, although many of the operators were compelled to make part of their journey to the factories in boats.

The Licensed Manufacturers Co-operating

Will Release Monday, April 18th

ROOSEVELT IN AFRICA

Native Wild Beasts.

Herds of Gnu and Zebra.

Droves of Giraffe, Man-eating Lions, Hippopotami, Rhinoceri and many other Wild Animals.

The Far-famed American Hunter, Col. Roosevelt, amid the Man-eating Monsters of the Wild African Jungle

This great feature picture was secured at enormous expense by the co-operation of all the manufacturers licensed by the Motion Picture Patents Company and will be issued in two reels of 1,000 feet each. A picture that every man, woman and child will want to see.

BOOK THIS HEADLINER AT ONCE AND CROWD YOUR THEATRE

cleaned up a fortune is about to start East when he is held up on the road and robbed. He does not see the robber, having been wounded and rendered unconscious at the first shot. The robber accidentally loses his watch on the spot, but the watch when found is assumed to belong to the wounded man, and is placed in his pocket. The truth about it is not discovered until he is being discharged from the hospital. Then he finds engraved on the inner case the name of the owner. The miner marries a nurse of the hospital, and starts making another fortune. Many years later we find him a widower with a grownup daughter. She is engaged to marry a young man, whose father turns out to be the robber of long ago. For the sake of the children no exposure is made, but the culprit admits his guilt and goes into exile. One point for criticism should not be overlooked. One of the players, who is doubled in two parts, has a face so strongly individual that no disguise could have concealed the fact. If doubling be found absolutely necessary under certain circumstances, less conspicuous players should be chosen for the purpose.

No Trifling with Love (Pathe, March 23).—This film story, adapted from Alfred de Musset, has a tragic human note in it, although the acting cannot be said to possess the strong expression that may usually be noted in the work of Pathe players. The costumes and backgrounds are exquisite, however, and the film is by no means weak. The story is simple and briefly told. A young man in love with a girl who has destined herself for the life of a nun, endeavors to arouse her jealousy by making love to another girl. This other girl, unfortunately, takes the matter most seriously, and when it is proven to her that she has been but a plaything, she runs to the lake and commits suicide. The film is colored, which adds to its effective beauty.

On the Bank of the Ganges (Pathe, March 25).—The fine coloring of this film brings out the interesting nature scenes along the Ganges River in India with startling realism. The views are in the city of Benares and are taken from the deck of a craft moving up and down the river. The result is extremely instructive and entertaining.

The Suitcase Mystery (Edison, March 25).—It is apparent from this most excellent and noteworthy release that Edward Townsend, the author of the story, has struck the right swing in motion picture composition. The tale is as clever as the Victim of Bridge, strongly praised in THE MIRROR reviews of Feb. 26, and it is far more appealing to the sympathies. It is a story in which everything turns out happily and everybody turns out to be good and full of the milk of human kindness, but it is all so logically and convincingly brought about, interlarded with deft touches of human nature, that we would not possibly have it any other way. The son of a poor widow has lost his job in a factory and is on his way home. In crossing a street he is knocked over by an automobile. He is but little injured, but his suitcase falls at the same time that one similar in appearance drops from the automobile. The two become exchanged and the automobile passes on. The young man, nursing his injured hand, is aided by a charming young woman who is passing and who thus learns his name. At home he is astounded to find that the suitcase is full of money meant to pay off the hands in a factory. He suppresses an inclination to keep the money, but later is ready to give in to the temptation, when he sees his good old mother preparing to pawn her little store of jewelry to meet their pressing needs. He is prevented by the mother and sets out for the nearest police station with the suitcase of money. Meanwhile the pay clerk arrives at the factory with the other suitcase. He is accused of having stolen the money and officers go with him to his home, where the sister tells of the young man whose hand she helped to bind. Then all hurry to the police station where they meet the young man with the money. The result is that the innocent brother is cleared of suspicion, and the young workman is given a job in the factory by the proprietor, who has discovered that he is the son of an old friend. Finally the girl and the young workman fall in love, to the joy of all the other persons in the story. There are few points to criticise. When the girl is binding the young man's wounded hand they stand in the middle of the street, risking another upset, and when the young man reaches home he walks all around the room without his mother hearing him, although he makes no apparent effort to step lightly.

The Railway Mail Clerk (Kalem, March 25).—Fine acting and a number of realistic scenes, including the interior of a moving mail car that is especially good, render this melodrama interesting and effective, although the plot of the story lacks convincing probability in a number of particulars. The mail clerk's wife repulses the advances of a supposed friend of her husband who is a jewelry clerk, and the latter vows revenge. He notes the sale of a valuable pearl necklace in the store where he is employed and learns that it is to be sent by registered letter on the mail clerk's run. He imparts the information to two crooks, who are next seen entering the mail car through a window. They bind and gag the clerk, steal the necklace, neglecting very oddly the rest of the registered mail, and escape. When other officials arrive the clerk's story is not believed and he is arrested and convicted as a party to the robbery. The false friend has meanwhile met the robbers to divide the loot and they have given him a few of the pearls, probably to serve as samples in dismissing of the rest. He then visits the wife to make another effort to win her favor and is again repulsed, but very kindly drops a note which he has received from his pals and which reveals to the wife the plot of which her husband has been the victim. Instead of applying to the authorities, she smuggles a saw to her husband, who is still in jail, and he saws his way out, going to the robbers' den and hiding until the robbers and the jewelry clerk meet to transact further business in reference to the disposal of the pearls. He breaks up the conference, the police arrive and arrest all hands and the judge orders the mail clerk set at liberty, probably to have a new trial.

Foxy Ernest (Pathe, March 26).—This comedy lacks the droll wit that we so frequently find in Pathe films. In fact, the story is rather shallow, although there are a few laughable moments. A man and his wife quarrel over the spendthrift habits of each other and the husband goes out to buy a clock that he has admired, but finds that another man and wife have purchased it. He then scrapes an acquaintance with the second wife and hides in the newly purchased clock to avoid the husband. The clock seems bad time, of course, and is returned to the shop, where it is purchased among a lot of other things for the first wife by a man who is seeking to win her favor. The clock with the first husband inside thus reaches home, where he surprises his wife by his sudden appearance.

A Conquest (Pathe, March 26).—This comedy is as clever and laughable as the preceding is weak. Moreover, it introduces again a very popular Pathe comedian, who has been frequently praised in these reviews. A young man ardently admires a pretty woman on the street, but she will have nothing to do with him. Refusing to be repulsed, he follows along, and whenever she admires any article of merchandise he promptly purchases it, loading himself down with bundles. Among other things he buys a big dog that has attracted her admiration. When she reaches home he is there, too, with his load of presents, only to find that she has a giant husband who promptly kicks him downstairs.

The Airship Gaze (Essanay, March 26).—Keeping up its record of laughable comedy films, the Essanay presents another funny subject in this short picture. It shows an airship in motion, and then shows the people along the street with their eyes directed skyward. They run into each other with amusing frequency, one man has his pockets picked, another who is delivering milk is released of his supply, and other well managed incidents occur that keep the laughter going throughout the run of the film.

A Ranchman's Wooing (Essanay, March 26).—On the same reel with the above is this Western comedy, which is rich in humor and is produced in the very best Essanay style. An old ranchman has four daughters, all of whom have sweethearts, much to the disgust of the old man. However, he is also in love with a widow of the vicinity, but she refuses to have him so long as he has his unmarried daughters at home. This puts it up to the old gentleman to get the girls married off, and he proceeds to accomplish it by a clever ruse. When he goes home he furiously drives off all four lovers, making so much fuss about it that they decide to get the girls to elope, precisely as he had planned. The indignant girls are easily persuaded, and escape from the house, while the father, hiding his satisfaction, pretends to be asleep. With the girls safely married he is promptly accepted by the widow. [illegible] five couples are thus made happy for [illegible]. The acting is convincingly natural in mo[illegible]lars, and the different scenes are ma[illegible]rain full comedy value. The film is a hit, and should not be missed.

The Fall of Babylon (Gaumont, March 26).—A Biblical subject of marvelous strength and produced with elaborate settings and attention to detail is presented in this film. The scenes are brilliant, the acting impressive and the costumes rich, beautiful and apparently correct, unless we take exception to the modern corsets with which some of the women seem to be supplied. The film is dramatized from the fifth chapter of Daniel and the parts are played by a company of distinguished Parisian players. The first scene shows the walls of Babylon, the Medes and Persians under Darius being outside besieging the city. Belshazzar, the King, son of Nebuchadnezzar is seen taking the gold and silver vessels of his father to the sumptuous banquet room, where feasting is in progress, when the words "MANE THECEL PHARES" appear on the wall, being the equivalent of "MENE, MENE, TEKEL UPHARSIN," as the English Bible has it. Daniel, the prophet, is called in to interpret the mystical words, and he warns the King that his kingdom will be divided and given to the Medes and Persians. The fall of the city is most graphically shown, followed by the departure of the captives after the fall. The film will undoubtedly attract world-wide attention, both in motion picture theatres and for lyceum and church exhibition.

A Broken Spell (Vitagraph, March 26).—This is a remarkably well acted production of a powerful story, the third strong Vitagraph subject of the week, giving evidence of the uniformly meritorious character of the films now being presented by this company. The story tells of the wife of a nobleman who becomes infatuated with a musician who is a guest of her husband. The musician sees the conquest he has made, and is eager to press his advantage, but the wife on retiring dreams that two figures, a man and a woman, step down from the oil paintings on the walls of the drawing room and enact a tragedy. She sees herself as the woman and the musician as the man. The love scene she had previously had with the musician is repeated by the dream characters, followed by a clandestine visit of the dream musician to her chamber, where her husband surprises them, and in attacking the interloper passes his sword through her body. The lesson of the dream is not lost. The spell is broken and the next morning she coldly dismisses the musician, who takes his departure. The fine shades of color given to the parts of the wife and the musician call for special praise.

Reviews of Independent Films

His Sick Friend (Imp., March 21).—The story of this comedy is apparently "borrowed" from a Biograph of a few months back, but it is not well enough done to compare favorably with its predecessor, although it is not badly done. A young married man desiring to join the boys in a game of poker, tells his wife that he must go out to sit up with a sick friend. She discovers the deception and plans to get even by arranging wine bottles, glasses and cigarettes, with two chairs at the table, to indicate that she has had a convivial and chummy caller. When the husband comes home he brings the "sick friend" with him—one of the "boys" exceedingly drunk. The fact that he is able to impose this flimsy deception on his wife, and thus "square" himself, has the effect of weakening the story. Comedies of this kind depend on their convincing and logical qualities to make them humorously acceptable.

Stung (Imp., March 21).—This is another "comedy" on the same reel, but it is almost too shallow for review, which is not usually the case with "Imp." releases. Two young men courting the same girl are at a card party. The favored one has on a tight shoe and he takes it off. His rival steals the shoe, but the owner recovers it by pretending to be a mind-reader and pointing out the culprit.

The Man from Texas (Bison, March 22).—This film gives us further experience with the cowboys of the old days. There is something of a plot in the story, but it does not appear to commence until near the end. The first part of the picture shows us the things that happen to "the man from Texas" before he becomes "the man from Texas"—that is to say, when he was still a man in Texas. He knocks a fellow down and then emigrates, although there appears to be no connection between the two events. Then he goes to work on a ranch in another State, falls in love with the ranchman's daughter, and knocks a fellow down who tries to get in that same old kiss. (Cannot a quarrel ever result from any other cause?) The chap who is knocked down later points out "the man from Texas" as a noted outlaw wanted in that State for murder. After an exchange of shots and a mix-up, the accused man is arrested, but a telegram is sent to Texas and "just like that" while you wait, a reply comes back that the accused is not the man wanted. At least this is the way the film appears to tell the story. There are no more knockdowns to record, but there is the usual happy engagement of the hero and the heroine. In all sincerity, it must be stated that Bison films would be greatly improved by the selection of a greater number of good stories.

St. Elmo (Thanhauser, March 22).—This film adaptation of the popular novel or play of that name is told with remarkable clearness, considering the difficulty that many other producers have experienced in adaptations. However, it must be added that much of this clearness is due to the numerous sub-titles, which introduce nearly every scene. The acting is excellent, although not yet showing enough expressive feeling, which does not prevent the film from proving a notable one among the Independent releases. The pictures take up the story with the introduction of Hammond to St. Elmo's cousin Agnes. Then follows the love making of Hammond, his duel with St. Elmo and his death, followed by the flight of St. Elmo and his meeting with Edna, the blacksmith's daughter. Later, when St. Elmo returns, he is recognized by Edna, who had seen the duel. She has been taken into the family of St. Elmo's relatives. Falling in love with her, she refuses his suit because he had taken human life, but when he is about to commit suicide she stops him in time and consents to become his wife. In the duel scene the presence of Edna is too conspicuous to have a logical appearance, and her approach when he is about to kill himself is not quite convincingly managed.

The Sea's Vengeance (Ambrosio, March 23).—This is a well acted film with fine seacoast backgrounds and telling a strong story, with perhaps too much Latin frankness. Two girls are in love with a young fisherman. One of the girls appears young and innocent and the other wise and scheming. The latter entices the fisherman to her house, where he appears to take up his abode. The other girl pleads with him to return to her, but he brutally repulses her and sails to sea. That night, as we are told partly in visions, a great storm arises and the faithless lover is drowned. The next morning, with no trace of a storm having raged, the body is found on the shore.

The Stage Note (Imp., March 24).—The plot of this story is stretched to the danger point, but it tells a story that proves quite interesting, if we overlook be unburglar-like actions of the two burglars. The picture starts with rehearsals for an amateur play, in which the heroine is supposed to be overcome by burglars and to secure help by writing a note which she is to throw out of the window. That night after rehearsal burglars really appear and tie her hands behind her back. The note is on the floor and she manages to pick it up and drop it out of the window. Then with her teeth she rings for a messenger. But the burglars hear the call box buzzing and meet the messenger boy at the door, sending him away. However, the boy stops to light a cigarette outside, picks up the note, calls for the police, and the burglars, who have conveniently loitered, are caught.

(Continued on page 21.)

Edison Feature Film for this week

MICHAEL STROGOFF

A SUPERB MOTION PICTURE of Jules Verne's Famous Story

TO BE RELEASED FRIDAY, APRIL 1

Tell Your Exchange That You Want It

OTHER FINE EDISON FILMS

THE HEART OF A ROSE—A dramatic visualization of a beautiful heart story. No. 6611. Code, Vioolboom. App. length, 670 ft.
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SANDY THE SUBSTITUTE—Roy Norton's stirring tale of the Wyoming Mountains, dramatized by the author. No. 6613. Code. Vioolhout. App. length, 990 ft.
To be Released April 8

KING COTTON—(Industrial) No. 6614. Code, Vioolkam. App. length, 475 ft.
To be Released April 12

FOR HER SISTER'S SAKE—(Comedy.) No. 6615. Code, Vioolmaker. App. length, 520 ft.
To be Released April 12

HER FIRST APPEARANCE — Richard Harding Davis's Famous Story, dramatized by the author. No. 6616. Code, Vioolsnaar. App. length, 990 ft.
To be Released April 15

GALLEGHER—Richard Harding Davis's Great Detective Story.
To be Released Soon

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SAN FRANCISCO—Geo. Breck, 70 Turk St.

THANHOUSER FILMS

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DADDY'S DOUBLE

Released Tuesday, April 5th

1,000 feet of Corking Comedy. No. 4. Code word, DAD.

FOUND!! A Film that will Get a Hand at a MORNING show!! READ ! !

OLD SOUTH THEATRE CO.'S ENTERPRISES.
Nat. Burgess, Manager. BOSTON, MASS.
OLD SOUTH THEATRE.
WASHINGTON THEATRE.
March 17, 1910.

THANHOUSER COMPANY, New Rochelle, N. Y.
GENTLEMEN: The subject, "The Actor's Children," is a GIGANTIC success. It is the ONLY moving picture that has ever received a "hand" in my experience at a first or MORNING show.
Yours truly,
NAT. BURGESS, Manager.
(The capitals are Mr. Burgess'.)

And One of the Biggest Independent Exhibitors writes One of the Best Independent Manufacturers:

THE 14TH STREET THEATRE,
NEW YORK.
J. Wesley Rosenquest, Manager.

THANHOUSER COMPANY, New Rochelle, N. Y.
GENTLEMEN: I was much pleased with the Thanhouser release of yesterday, "The Actor's Children," and am glad there is one more good producer in the independent field. I shall look forward with much pleasure to your future work.
Truly yours,
J. WESLEY ROSENQUEST, Manager.

Send us YOUR Opinion of Our Film !

THANHOUSER COMPANY, New Rochelle, N. Y

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LENGTH, 669 FEET

A splendidly acted drama from Honore de Balzac's famous novel. The leading parts are played with magnificent effect by Andre Calmettes of the Gymnase Theatre and Mlle. Dermoz of the Theatre Rejane, Paris. The picture is the pathetic story of the austere General de Meyran and his beautiful love, the Duchess de Langeais, who, after a separation of five years in a convent, dies at the moment of their reunion. A tragic, but beautiful tale.

THE DUCHESS DE LANGEAIS

Will be Released Wednesday, April 6th, 1910

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NOTE THESE THREE FEATURE PICTURES
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FOR THE WEEK OF APRIL 4-9

TUESDAY, APRIL 5

From Shadow to Sunshine

PATHETIC and APPEALING—Telling the story of a poor old actor who was at last rewarded for an act of kindness. Approximate length, 970 ft.

FRIDAY, APRIL 8

THE MOST MAGNIFICENT, ELABORATE, STUPENDOUS PRODUCTION OF A CLASSICAL DRAMATIC SUBJECT EVER ATTEMPTED BY A FILM COMPANY

ELEKTRA

THE POWERFULLY TRAGIC STORY of ANCIENT GREECE that forms the basis for the famous Strauss opera of the same title. A film sensation that will attract world wide wonder. DON'T MISS THIS GREAT FILM. Approximate length, 985 ft.

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NOW READY—Poster Portraits of Vitagraph Stock Company for Lobby Display. Also special posters for all Vitagraph Productions. If your exchange does not fill your order send to us.

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NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court. PARIS, 15 Rue Sainte-Cecile.

A PLEA FOR "KID" PICTURES.

A Correspondent Regrets That the Wharton Series Was Abandoned.

To the Editor of The Dramatic Mirror:

Sir:—Some months ago while in New York it was my great pleasure to see moving pictures that were made especially for children. There were beloved fairy tales, galvanized into life by a rapid fire camera; also some other stories, each with its nice little lesson tucked away which the little ones absorb without knowing, and unconsciously put to practical use when most needed, just as others become little villains under other influences.

I returned to St. Louis and promised a score of my juvenile friends a treat. I made the rounds of the moving picture houses, but could find nothing for the kiddies. Then I found out where my fairy stories were made and wrote the young man who was responsible for their appearance, Mr. Theodore W. Wharton, asking him where I could see his "children's pictures." He replied: "Find out from the film exchange men in your city which houses have them." Another fruitless effort, the exchanges did not take children's films on their lists. Again I wrote Mr. Wharton and asked him why our exchanges did not have the pictures. I received a most pathetic letter from him. He had conceived the idea of making strictly children's films, and after much persuasion got the Kalem Company to let him produce them. He worked Sundays and nights, arranging familiar fairy tales, writing others of his own, getting together the actors, rehearsing and putting on his plays for the photographer. It was purely a labor of love. He wanted to do something for the children, who, every one knows, are the biggest and most effective advertisers of the moving picture business. His pictures were joyously received, splendidly noticed, and highly commended in your and other papers. "But," he wrote, "they will not go. Many houses will not give them a trial. They want blood and thunder, fire and brimstone. They don't care what the children want, or what is fit for them to see."

St. Louis is trying to establish a censorship, but unless their eyes are opened to this thing they will be as blind in their way as managers in theirs.

Unless the newspapers and periodicals take up the matter and put it before them, the public will never know that its children are being deprived of their rights, the future men and women being neglected. If managers could but be made to realize that children's pictures, pure stories, are wanted, they would put them on.

You have made a little fight for the kid pictures. Please open a real siege. Load your editorial cannon with ink and make a big battle.

I think Mr. Wharton's idea a beautiful one. It is not for personal gain, as he has his hands quite full with other work. He should be encouraged.

I know every parent in the world would help him, and if the papers will only take it up good pictures will be demanded. The moving picture is such a powerful influence, and will be still more so, that it is a wicked shame that its big influence should ever be anything but the best.

I have seen grown-ups interested in "kid pictures," sometimes for the story, sometimes for the association. I know the majority frequenting moving picture shows do not go there to "smell the blood and grind the bones" of a morbid taste.

Even if they do, given something better, they will soon learn to like it.

At any rate, the children demand recognition, also amusement. The fertile gray matter in their little heads will produce train robbers and adventuresses, or noble, useful men and tender, gentle women, according to the impressions planted there. Suggestion is another of the truths we are applying in the education of the race. Suggest the right road and little feet, yes and bigger ones, too, will tread it. R. A. B.

St. Louis, Mo., March 15.

INDEPENDENT FILM RELEASES.

Mar.	28	(Imp.) Transfusion. Drama	960 ft.
"	29	(Bison) Nannina	
"	29	(Powers') The Man Who Waited. Drama	
"	29	(Thanhouser) She's Done It Again. Drama	1000 "
"	29	(Challenge) The End of the Trial. Drama	670 "
"	30	(Nestor) The Cowboy Preacher.	
"	30	(Lux) The Drama on the Reef. Drama	655 "
"	30	(Lux) Cured by a Tip. Comedy	327 "
"	30	(Ambrosio) An Unworthy Fiance	
"	30	(Ambrosio) A Sudden Telephone Call	
"	31	(Imp.) Hard Case	970 "
Apr.	1	(Bison) A Shot in Time	
"	2	(Great Northern) Madam Sans Gene. Film D'Art	1000 "
"	2	(Itala) A Servant and the Tutor	
"	4	(Imp.) The Miser's Daughter. Drama	980 "
"	5	(Powers') The Actress	
"	5	(Thanhouser) Daddy's Double	1000 "
"	6	(Lux) Rico, the Jester	630 "
"	6	(Lux) The Snake Man	340 "
"	6	(Nestor) Frontier Day in the West	
"	7	(Imp.) His Second Wife. Drama	970 "

ANOTHER PATHE FILM D'ART.

The Pathe film d'Art, The Duchess de Langeais, which will be released April 6, is adapted from the Balzac novel of the same name and tells the intensely interesting story. It is said in the usual highly artistic style of the best Pathe picture actors.

ELEKTRA A NOTABLE FILM.

Coming Vitagraph Production Expected to Cause a Sensation—St. Elmo and Others.

Elektra, the coming Vitagraph film adaptation of the famous Greek tragedy, is pronounced one of the most vivid and powerfully gripping subjects ever produced in motion pictures. The Vitagraph producers went to greater pains and expense in staging this film, they declare, than in any previous classical offering, and they are predicting sensational results when the film has reached the public. Elektra is booked for release April 8.

St. Elmo, which will be released by the Vitagraph Company April 23, is, it is promised, a revelation in film adaptation from stories or plays. The pictures have been arranged with special reference to expressing the heart and feeling of the story more than the mere incidents, and a notable release should be the result.

Other coming Vitagraph releases are as follows: April 12, The Girl of the Barracks. A Russian army story; April 15, The Call of the Heart, a heart-interest drama; April 16, The Merry Widow Takes Another Partner, a companion comedy to the widow picture of recent date; April 19, Love's Awakening, a drama of the circus; April 22, Her Sweet Revenge, a particularly fine high-class comedy.

LICENSED FILM RELEASES.

Mar.	28	(Biograph) Gold Is Not All. Drama	988 ft.
"	28	(Pathe) The Little Vixen. Comedy	525 "
"	28	(Pathe) Polar Bear Hunt. Sport	470 "
"	28	(Lubin) His Spanish Wife. Drama	965 "
"	28	(Selig) The Treasure Hunters. Drama	1000 "
"	29	(Vita.) The Indiscretions of Betty. Drama	948 "
"	29	(Edison) Bradford's Claim. Drama	730 "
"	29	(Edison) The Capture of the Burglar. Comedy	270 "
"	29	(Gaumont) The Diary of a Nurse. Drama	992 "
"	30	(Pathe) Out of Sight, Out of Mind. Comedy Drama	656 "
"	30	(Pathe) Driven to Steal. Drama	518 "
"	30	(Essanay) His Hunting Trip. Comedy	975 "
"	30	(Urban) The Midnight Escape. Drama	574 "
"	30	(Urban) Making Sherry Wine at Xeres. Industrial	371 "
"	30	(Kalem) Red Hawk's Last Raid. Drama	580 "
"	30	(Kalem) Lo, the Poor Indian. Drama	375 "
"	31	(Biograph) The Smoker. Comedy	505 "
"	31	(Biograph) His Last Dollar. Comedy	397 "
"	31	(Selig) The Wife of Marcus. Drama	1000 "
"	31	(Lubin) The Daughter's Choice. Drama	980 "
Apr.	1	(Vita.) The Tongue of Scandal. Drama	894 "
"	1	(Pathe) A Woman's Caprice. Comedy	748 "
"	1	(Pathe) The Rhine Falls at Schaffhausen. Scenic	250 "
"	1	(Edison) Michael Strogoff	
"	1	(Kalem) The Further Adventures of the Girl Spy. Drama	920 "
"	2	(Pathe) Lorenzo, the Wolf. Drama	754 "
"	2	(Pathe) Athletic Sports in India. Sport	194 "
"	2	(Vita.) The Fruits of Vengeance. Comedy	980 "
"	2	(Gaumont) The Dreamer. Fantastic	413 "
"	2	(Gaumont) Amateur Billiards. Comedy	378 "
"	2	(Gaumont) O'er Crag and Torrent. Scenic	200 "
"	2	(Essanay) The Flower of the Ranch. Drama	1000 "
"	4	(Biograph) As It Is in Life. Drama	981 "
"	4	(Pathe) The Good Boss. Drama	670 "
"	4	(Pathe) Agra. Scenic	348 "
"	4	(Lubin) Back to Boarding	
"	4	(Selig) The Common Enemy. Drama	1000 "
"	5	(Vita.) From Shadow to Sunshine. Drama	970 "
"	5	(Edison) The Heart of a Rose. Drama	670 "
"	5	(Edison) It Pays to Advertise. Comedy	330 "
"	5	(Gaumont) A Drama of the Mountain Pass. Drama	525 "
"	5	(Gaumont) Poetry of the Waters. Scenic	403 "
"	6	(Pathe) The Vintage. Industrial	344 "
"	6	(Pathe) The Duchess De Langeais. Film D'Art	960 "
"	6	(Essanay) Imagination. Comedy	642 "
"	6	(Essanay) Henry's New Hat. Comedy	358 "
"	6	(Urban) The Fly Pest. Educational	437 "
"	6	(Urban) Her Father's Choice. Drama	525 "
"	6	(Kalem) The Uprising of the Utes	
"	7	(Biograph) A Rich Revenge. Com. Drama	980 "
"	7	(Selig) Hugo, the Hunchback. Drama	1000 "
"	7	(Melies) Cyclone Pete's Matrimony. Comedy	960 "
"	8	(Vita.) Elektra. Drama	985 "
"	8	(Edison) Sandy, the Substitute. Drama	990 "
"	8	(Pathe) The Honeybucked Fiddler. Fairy tale	754 "
"	8	(Pathe) Paula Peters and Her Trained Animals. Vaudeville	248 "
"	8	(Kalem) The Gipsy Girl's Love. Drama	
"	9	(Pathe) A Hasty Operation. Comedy	482 "
"	9	(Pathe) Honest Peggy. Drama	478 "
"	9	(Vita.) The Conqueror. Drama	985 "
"	9	(Essanay) The Ranger's Bride. Comedy	750 "
"	9	(Gaumont) The Kiss Was Mightier Than the Sword. Comedy	825 "
"	9	(Gaumont) O'er Hill and Vale. Scenic	130 "

LUBIN NOTES.

The Lubin release for April 11 is notable in that it carries three strong comedy subjects on the same reel and yet runs only 980 feet. The three topics are so entirely different that there is no confliction and the reel stands as one of the best comedy offerings put out in a long time.

Talking of pending releases, the Lubin directors are priding themselves upon the fact that they have brought out a story in which two sisters from the country come to the city and neither goes wrong. From time immemorial it has seemed fatal to the morals of one of the two to come to the city since dramatic contrast must be provided. Here the directors find the dramatic contrast and yet contrive a reasonable and happy ending. The story is First Love is Best, which is released April 7.

The ending of the Philadelphia general sympathetic strike will enable work to be rushed on the new plant of the Lubin Manufacturing Company, work on which was interrupted for two weeks, and early occupancy is anticipated.

ESSANAY WESTERN FILMS

Going—GOING—GOING—**SOME!**

Release Saturday, April 2

Here's another BIG WESTERN FEATURE!

THE FLOWER OF THE RANCH

Full of pathos, fun and thrills. Tremendously interesting, every foot of it. Watch for the big finish—a race between a big touring car and a bunch of Western cowponies. If this don't get the business it's no use trying. Order from your film exchange quick! The length is approximately 1,000 feet.

Here's Another Box Office Tonic!
A Reel of Roaring Good Comedy!

Release of Wednesday, April 6

IMAGINATION

Tom, a robust physical culturist, is made to believe that he is sick. So skillfully do the jokers do their work that poor Tom is finally taken home in a cab and put to bed. Then comes the finish! It's a ripping one! The length of the subject is 642 feet.

HENRY'S NEW HAT

This picture is simply a scream from start to finish. Henry (our old friend again) buys a spring hat. The boys at the office play a joke on him. Shrieks of laughter! The finish is a fast one. The length is approximately 358 feet. Released with "Imagination."

SOME CLASS! We've got them all going now! Every exhibitor wants Essanay comedies. Get in line. There are some more big HITS coming! Write for the "Essanay Guide."

Trade Mark

ESSANAY FILM MFG. CO.

435 North Clark Street,
CHICAGO, ILL.

LUBIN FILMS

RELEASED MONDAY, APRIL 4

The Right House, But---!

A rattling little comedy based upon a perfectly natural happening. The maid, on her afternoon off, gives an admirer her card. It chances to be one belonging to her mistress, because the maid has none of her own. The admirer writes and the letter falls into the hands of the jealous husband. He keeps the suggested appointment. A solid scream. Approximate length, 353 ft.

Back to Boarding

One of the funniest yet. The newly-wedded pair decide to quit boarding and take a suburban home. Friends and relatives visit them until the house is crowded, and they have to sleep on the cellar stairs. They decide to go back to boarding. A short length crowded with truly laughable incidents. Approximate length, 611 ft.

RELEASED THURSDAY, APRIL 7

First Love is Best

First love is best and truest, but before this discovery is made two country girls adventure in the city and come back to their rural home content to remain in the peaceful environment. A simple story simply told, with an undeniable appeal to the heart. Unforced sentiment, splendid acting, and a brilliant photographic quality combine to make this subject an unusual one. Approximate length, 925 ft.

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COMING EDISON FILMS OF INTEREST.

The Heart of a Rose, release of April 5, is a dramatic tale woven about the love of an old professor of chemistry for his young ward.

It Pays to Advertise, the other film on the reel of the 5th, is a short comedy, said to be very clever, embodying a novel idea, showing how a young advertising man carried his business instinct into the love game.

Roy Norton's Sandy the Substitute, depicting an episode in the career of the hero of his popular "Whistling Sandy" stories, which are among the best known short stories in American literature to-day, is to be released by the Edison Company on April the 8th.

Her First Appearance, by Richard Harding Davis, and Gallegher, a well-known detective story by the same author, are coming Edison releases. The former will be released on April 15 and the latter on April 28.

COMING SELIG RELEASES.

The Clay Baker, which is coming April 11, is said to be a film of intense interest, telling the story as told in the play, of the old German potter in Pennsylvania whose ambition was to make china that would not break. A pretty love story runs through the action. William V. Mong, the author, will appear in his original character.

Dorothy and the Scarecrow, the Selig release for April 14, is a sequel to the now famous Wizard of Oz film which was released last week.

Great anticipations are expressed regarding coming war and historical subjects to be issued by the Selig Company.

Opie Reade's Kentucky Colonel is on the way.

Dolly and Milton Nobles will appear in a Selig adaptation of The Phoenix.

ESSANAY NOTES.

To be released April 6 are two comedy subjects from the Essanay's Chicago studios, which are said to be unusually good. Imagination tells the story of an egotistical physical culturist who falls the victim of three practical jokers, who make him believe that he is sick. Henry's New Hat is said to be the funniest of the two films on this reel, although it is shorter. The subject is timely, coming at the time we are all discussing new spring bonnets and the latest styles of spring trousers.

Some slight changes have been made in the booking of Essanay films described in the first April Guide of the Essanay Company. In the comedy release of Wednesday, April 9, A Family Quarrel, has been substituted for the comedy subject A Wise Guy, released with The Ranger's Bride.

THANHOUSER NOTES.

Blair Smith, the camera man for the Thanhouser Company, was the photographer who made the The Great Train Robbery film of a few years ago. The directors are Messrs O'Neil and Carlton.

Daddy's Double, the fourth Thanhouser release, is by Lloyd F. Lonergan, of the New York "World." The part of Daddy is played by Frank Crane, who was the male lead in The Actor's Children, St. Elmo, and She's Done It Again.

Many congratulations have been received by the Thanhouser Company from exhibitors and exchanges in all parts of the country regarding the two first releases, The Actor's Children and St. Elmo.

KLEINE'S EDUCATIONAL CATALOGUE.

THE MIRROR is in receipt of a handsomely printed catalogue of educational picture subjects just issued by George Kleine, of Chicago. It is a book of 250 pages and describes over 1,000 films of strong educational value. Mr. Kleine's purpose in issuing this catalogue has been stated in THE MIRROR. He hopes to induce the public schools, colleges and educational institutions of all kinds to introduce motion picture exhibitions for instructive purposes. The catalogue will receive more extended attention in a future number of THE MIRROR.

NOT VIOLATING ANTI-TRUST LAW.

In the Ohio Common Pleas Court for Wood County recently Pathe Freres won an important suit against the Co-operative Film Company, which, on being sued for an account, put in a plea that Pathe Freres is part of a trust, the Motion Picture Patents Company, and, therefore, doing business in Ohio in violation of the Valentine anti-trust act of that State. The court instructed the jury to disregard his plea, holding that Pathe Freres is not part of a trust within the meaning of the act. Judgment was rendered for the plaintiff.

NO SUNDAY SHOWS IN MANKATO.

In a test case at Mankato, Minn., R. W. Chamberlain, the manager of a moving picture show, was tried by jury and convicted under a no-Sunday-performance law. The case will be appealed to the Supreme Court, thus saving the manager a jail sentence. The Mayor has forbidden any more Sunday performances.

MELIES RELEASES.

The Melies release date will be Thursday of each week commencing April 7, when Cyclone Pete's Matrimony, a Western cowboy comedy, will be issued. The film is said to be exceptionally good. The second release will be April 14, entitled Branding a Thief, a Western drama.

REVIEWS OF INDEPENDENT FILMS.

(Continued from page 18.)

Company D to the Rescue (Bison, March 25).—The Bison producers have given in this film a story and picture action that is really fine. There is one scene where the Indians are all asleep in camp while a cowboy kills the guard and rescues the captive girl in a manner that has become motion picture tradition, but never happened in real life, but the other scenes are so good that this foolishness may be overlooked. The girl is first captured as a result of an Indian raid on a stage coach. There are three cowboy escorts for the coach. One is killed, one follows and rescues the girl and the third rides to get the soldiers, who arrive in time to prevent the Indians from recapturing the fleeing girl and her cowboy rescuer.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Jonesboro, Ark., Managers Bisich and Mack have transformed the Airdome into a model moving picture house, and opened March 19 to packed house. Seating capacity about 500. The house is now called the New Grand.

The Bijou, an Independent house, at Watertown, N. Y., closed its doors March 19. Harriet Ramsey, singer, and Wilmot Babcock, trap drummer, joined the Wonderland's forces March 21. The Star, a Licensed house, also put up its shutters on March 19.

Business opened to good sized audiences at Premier Scenic Temple March 21-26 in Portsmouth, N. H. Whitman's Orchestra and songs by Jack Van Ness pleased good houses all week.

At Sunbury, Pa., Manager J. N. Blanchard, of the People's Theatre, reports record-breaking houses nightly during week March 21-26.

At Rome, N. Y., the Summer season at the Lyric opened March 28 with pictures and vaudeville, and good entertainment is promised.

At Kearney, Neb., the Crescent did a fine business with good pictures and a vaudeville act March 14-26. The Scenic secured a new operator, and is giving good pictures to fine business, but have been rather unfortunate in their vaudeville bookings.

At Atlantic, Iowa, E. L. Anderson lately sold the Majestic Theatre to A. A. Petit, of that city, who will make a number of improvements and alterations.

The Edisonian, J. W. Brubaker, manager, at Springfield, Ohio, has closed, as the space is needed for other purposes.

At the Bijou, Newport, R. I., a Saxophone Quartette from the local military post took well March 21-26.

At Tupelo, Miss., the Electric Theatorium (E. J. Sivley, mgr.), with the King Vaudeville company and a fine run of Licensed films and illustrated songs, drew S. R. O. business entire week of March 14-19. William Jordan is musical director here.

At Marion, Ind., a new house will open March 26, and will be known as the Princess. Policy of house not yet known.

At Henderson, Ky., the Grand opened to good business, under management of Dinnie Drollinger, formerly of Evansville, Ind. W. F. Hayes and Son have made extensive alterations and repairs and are doing well.

Manager Harry Gall, who so successfully operated the Opera House at Winsted, Conn., during the two past seasons, has leased this house for another season and will put on pictures during the Summer. The Scenic, M. J. Carroll, manager, played to capacity business March 21-26. John Eagan, the blind singer, is a strong drawing card there.

Bertha Rankin has been engaged to play the piano at Volk's Theatre, Bellefontaine, Ohio, replacing Augusta Johnson, who has gone to California.

Manager J. N. Blanchard, of the People's Theatre, put on a fine selection of pictures, and Douglas Robertson's songs pleased good business March 21-26.

At Utica, N. Y., Managers P. F. Clancy, of the Hippodrome, and Ford Anderson, of the Orpheum, both report good paying business during week of March 21-26.

Manager Fred Spellman, of the Star, at Mansfield, Ohio, last week had a large electric lighted star placed in front of his house. When lighted this star can be seen from a long distance. L. J. Hall, of Dreamland, has also made many improvements in his house, and it now looks very inviting. Business and prospects good.

The Opera House at Columbia, Tenn., has been leased from Manager William Barker by E. E. Adams, who has another house at Lebanon, Pa. He will put on pictures and vaudeville, and transfer the attractions from one house to the other twice each week.

Goldstein Brothers, who manage the Subway at Westfield, Mass., have begun work on a new house on Taylor Street.

The new Rex, at Aberdeen, Wash., will open its doors in the near future, and will be one of the best motion picture houses to be found in this section of the State.

NOTES OF VARIOUS ACTIVITIES.

O. S. Hathaway, of Middletown, N. Y., already managing four theatres, has secured the Stone Opera House at Binghamton, N. Y., which immediately goes into his circuit. Time is available for high-class attractions for the balance of this and next season. The time may be booked through Klaw and Erlanger, Julius Cahn or direct with Mr. Hathaway.

Lewis R. Dildene will consider offers to play juvenile lead in vaudeville playlets with people capable of commanding good time. He also plays banjo.

T. H. Winnett will sell or rent the complete production of New York Day by Day. The reputation of this play is well established.

Leading men with acting ability for moving picture studio work by the Powers Company, 241st Street and Richardson Avenue, New York.

S. Z. Poli is organizing his stock companies for the annual Summer season and wants people in all lines to address him personally at the Putnam Building, 1493 Broadway.

Charles J. Fury, receiver of the White City Company, asks for private bids on Capital City Park, Trenton, N. J., the only pleasure park in that city.

DATES AHEAD.

Received too late for classification.

BARKOOT'S SHOW: Rome, Ga., March 28-2, Chattanooga, Tenn., 4-9.
COUNTY SHERIFF (Wee and Price's): Waterloo, Ind., March 31, Ft. Wayne 2, Bucyrus, O., 5, Crestline 6, New London 7, Wellington 8, Lorain 9.
GUY STOCK (G. C. Guy, mgr.): Canton, O., March 28-2, Beaver Falls, Pa., 4-9.
HADLEY, CATHERINE (Robert Robinson, mgr.): Crestline, O., March 29, Ashland 30, Millersburg 31, Mt. Vernon 1, Mechanicsburg 3, Miamisburg 4.
HALL STOCK: Liberty, Ind., 4-9.
HENDERSON STOCK: Villisca, Ga., March 28-2, Maryville, Mo., 4-16.
HITE, MABEL (Liebler and Co., mgrs.): Boston, Mass., March 21-2.
MAN ON THE BOX (Monte Thompson, mgr.): Newark, O., March 31, Bellaire 1, Steubenville 2, Washington, Pa., 4, McKeesport 6, Greensburg 7, Connellsville 9.
OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Lampasas, Tex., March 31, Hearne 2, Groesbeck 5, Teague 6, Palestine 7, Jacksonville 8.
POYNTER, BRULAH (H. J. Jackson, mgr.): New Haven, Conn., March 28, 29, Springfield, Mass., 31-2, Worcester 4-9.
TAYLOR STOCK (H. W. Taylor, mgr.): Salem, Mass., March 28-2, Gloucester 4-9.
TEMPEST STOCK: White Haven, Pa., March 28-2, Tremont 4-9.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Norwich, Conn., 4, Putnam 5, New Bedford, Mass., 6, Brockton 7, Newport, R. I., 8, Fall River, Mass., 9.
VAN DYKE STOCK: Denver, Colo.—indefinite.
WILLIAMS AND STEVENS' STOCK: New Orleans, La.—indefinite.

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Friday, April 8th

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THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

COLONIAL.

It was a neat peculiarly put together bill which Percy G. Williams offered his Colonial followers last week. At first thought one might be led to think that the programme could have been put together to better advantage in a different running order of the acts, but on analysis it was easily seen that such was not the case. The headline star, Harry Bulger, came very near falling down so heavily that he could not rise again. As it was, he just about "got by," and in taking his bows he merely went into the entrance and before he got half way out of sight he bobbed back again. Three Keatons opened, and in this hard position they, too, just about passed muster. Probably due to this fact, Buster did not seem to work with his accustomed exuberance and Joe was heard to make several remarks "under his breath," which to the average "professional" might lead one to think that he was not "tickled to death" with life in general and his spot on the bill in particular. Lee Carrilo told stories in Chinese and Italian dialects and gave a series of sound imitations. His automobile specialty was the best thing he did, and it served to bring him back for an Italian character story, which, however, did not give him a strong finish. Edward Flanagan and Nell Edwards were seen in the original act of Tudor Cameron and Edward Flanagan, On and Off. Edwards makes an excellent partner for Flanagan and his work grows more pleasing as the skit develops. At the close he danced gracefully in soft shoes, equaling the good work of his partner. They have more dialogue, songs, dancing and business before the break than the first team, or than Cameron and Gaylord have, and when the rush of stage does come it is not as convincing as in the former acts. That they scored a very big hit, however, is not be wondered at. Edward Davis, supported by Adele Blood and Templar Saxe, had a hard time of it following Bulger, but the fine setting, exceptionally high class acting and the bright lines of Mr. Davis' playlet served to lift the bill out of its threatened sloth and to again secure the interest of the audience. Following the intermission came Waterbury Brothers and Tenney, who repeated their many former hits in musical renditions. Lasky's At the Country Club pleased, as it always has, but Ben Mulvey is allowed to buffoon the part of the butler to such an extent that he comes very near ruining some of the best bits of the musical playlet. Barry and Wolford were in an extremely difficult position, following such an excellent closing musical number as "At the Waldorf," sung by the ensemble in the Country Club act, and their opening song could easily have been cut to advantage because of this fact. They finally won their house, though, and they closed well. The Millman Trio, with Bird Millman's husband (new to the act), made one of the best closing acts that could possibly have been selected. Bird Millman's wonderfully clever wire walking, dancing and singing caused a man seated next Tom Mimson's critic to remark: "Why, that girl dances on a wire better than the average performer does on the stage!" In any other position the act would have held the bill for many extra minutes, and as it was the curtain man was kept extremely busy.

BRONX THEATRE.

With Gertrude Hoffmann as the featured attraction, the Bronx Theatre played to standing room only all of the week, and both Manager Frederick A. Rosebush and Treasurer James A. Pennard were "kept on the jump" at every performance. Miss Hoffmann continued her nerve wearing strain of a repertoire of fourteen impersonations, but surprising as it may seem, on Thursday night her vocal powers and vivacity of manner never seemed to have waned one bit. In fact, she appeared to have gained in strength during the past week or two. Her remarkable versatility and truly artistic conception of her several types of characters is a revelation, while for magnitude and expensiveness her production will ever be remembered in vaudeville history. Much of her act, unfortunately, seemed to go "over the heads" of her auditors, however, probably because but few of those out front had seen many of those whom she travestied, but those who had seen these celebrities awarded Miss Hoffmann generous rounds of applause. Homer Lind and his exceptionally capable company of players scored one of the biggest hits they have yet achieved in the metropolis, and Mr. Lind again sang in fine voice. Adah Currie repeated her most praiseworthy portrayal of the part of the daughter of the German singer, and her remarkably pleasing violin playing both while in the orchestra pit and later on the stage, was received with generous applause. Charles W. Wagner repeated his excellent performance as the orchestra leader and the reading of his lines was as heretofore most commendable. Albert Linde got as much humor out of the part of "props" as he has done since he first played the part, and his side business and broad comedy speeches caused uproarious laughter. Mr. Homer Lind is fast gathering a stanch clientele, and in another season in vaudeville he will undoubtedly become one of the variety stage's biggest favorites. Claire Romain had another new song, "When You Are Married, Girls, Always Wear Your Sweetest Clothes," the number being quite well liked. Her other songs remained unchanged, and each was enjoyed. Griff provoked much laughter with his droll comedy talking and juggling act, and he "made friends" upon his first entrance. Pringle and Whiting had a couple of new songs, one by Pringle, the title of which did not "get over," and the other a duet with solo introduction by Mr. Whiting. This was an Italian character number, using "Cirri Birribim" as the underlying theme in the chorus. Clark and Bergman, in second position, scored a fair sized hit in song and dance, each showing changes of costume, the woman's dresses being especially attractive. Their songs included "In All This World I Cannot Find Another Girl Like You," "Underneath the Sugar Moon," and "I Was Roaming Along." The Gartelle Brothers opened the programme with their comedy skating act, and Melrose and Kennedy had the closing position, their acrobatic tumbling holding the attention to the pictures.

AMERICAN MUSIC HALL.

Out of the eleven acts presented here last week, seven of them were headliners—namely, After the Opera, Willa Holt Wakefield, the Four Mortons, Henry Lee, Empire City Quartette, Rinaldo, and Le Petite Adelaide. Each of these has been headlined at one time or another at representative houses of the metropolis. The bill opened with the Stadin Brothers in their comedy acrobatics. Tom Maguire then proceeded to recall the popularity of Harry Lauder, rendering several of the latter's best songs. On Tuesday afternoon, however, he failed to make much of an impression, due most likely to the fact that audiences are beginning to tire of performers who persist in playing upon the cleverness of others to attain their own ends. The Brittons ran through their singing and dancing with the same exuberance these colored entertainers always show, and they were more than appreciated. Henry Lee repeated his impersonations of "Great Men, Past and Present." Then came Rinaldo, the inimitable violinist, who since his first appearance on the vaudeville stage has never failed to create a furor of appreciative applause, and he veritably stopped the performance here. He was in truth a riot, and he was called out again and again long after the lights had flashed the name of the next act. After the Opera held the interest of the "melo" lovers, and those who admire acting of the "ten-twent-thirt" variety were never feasted more royally. The Four Mortons gave the same repertoire of songs, talk and dances as when seen at the Plaza the week previous, again scoring their usual big hit. Clara might have selected another song to take the place of "Bonnie, My Hileland Lassie," the number having already been rendered by Tom Maguire. Willa Holt Wakefield made her first metropolitan reappearance since her recent Southern and South American tour, and the reception she received upon her entrance more than proved her great popularity. She rendered "The Girl with the Diecking on Her Stocking," "Though She Was Poor When She Left Home, She Had a Lot of Things When She Got Back," (?) "Ten Dirty Little Fingers," "Just Help Yourself," "He's My Pal," and another of her appealing child numbers. Between songs she told several stories in a sort of verse form about a little boy named Bill, all of which leads us to suggest that she might enlarge on this field of entertainment. There are very few women who can tell stories and jokes in a pleasing manner, and a woman monologist who can also sing or render recitative songs as well as Miss Wakefield has a golden opportunity to develop into a vaudeville star of unquestionable popularity. Adelaide followed Miss Wakefield, Johnny J. Hughes and the girls again assisting her in the dancing. This was her first week on the Morris time. Empire City Quartette came next to closing, featuring "Ideal of My Dreams," "I'll Make a Ring Around Rosie," "That Italian Rag," "Can't You See the Rainbow in the Sky?" and other songs. Kara, the juggler, closed the bill.

FIFTH AVENUE.

There were no new acts on the bill here the opening night, but on Tuesday Margaret Moffat and company were obliged to cancel the remainder of the week, due to the sudden illness of Miss Moffat. Isabelle Evesson and company took the vacant place, offering a new playlet. (New Acts.) One would never have known that Miss Moffat was at all "under the weather," however, and her Monday night's performance was up to her usual high standard of light comedy character work, and Sewell Collins' playlet, Awake at the Switch, scored as big a hit as it always has in the past. Horance Wright and Rene Dietrich won the house by their rendition of "By the Light of the Silvery Moon," the rest of their repertoire being the same as when last reviewed in these columns. Charley Case told many of his old stories and a few new ones, and, as is always to be expected of him, he was screamingly funny in his own inimitable way. Tom Edwards, the English ventriloquist, proved highly entertaining to the patrons here and his business with the baby dummy scored a solid hit. The singing and dancing of the Harvey De Vora Trio was also most enjoyable, and the antics of the tiny "pick" won all hearts. Dave Lane and Charles O'Donnell had the opening position, which they held as if it had been the fifth or the sixth. The tumbling of the clown member of the team reminded one of the best work of Rice and Prevost, and when they walked off at the close they were brought back several times for well earned bows. Bowers, Walters and Crooker had the next to closing position, which they ably sustained, and Annette Kellermann ended the programme with her diving exhibitions. She was greeted with a gratifying reception and her work was up to past standards of excellence. Instead of vocally announcing her various dives, a stereopticon was brought into play to throw the announcements on the back drop—an improvement.

ALHAMBRA.

Judging by the Wednesday night audience the business here last week was very much below the average, due most probably to the fact that it was Holy Week. Tom Nawn offered the only new act. (See New Acts.) Loie Fuller's dancers had the position of distinction at the head of the bill. Willis and Hassan opened in their acrobatics. McDonald, Crawford and Montrose offered their national dances, making several changes of costumes, and, as heretofore, scoring a goodly sized hit. Edna Phillips and company furnished several minutes of good amusement in Una Clayton's breezy playlet, Lost a Kiss. The same players supported her as hitherto. The Kauffman Brothers were greeted with a welcoming reception, and from then on they pleased the entire house with their songs, talk and song parodies. The Exposition Four followed the intermission, rendering several selections that proved entertaining. The act ran in the same form as before, except that the vocal soloist rendered "If I Had the World to Give to You," without the use of a spot light, a commendatory change from the rendition of the hymn with church choir effect used a year ago. Fred Duprez had a difficult position following the Fuller dancers, but in a few minutes he had his audience in roars of laughter. He sang "Keep Your Foot on the Soft, Soft Pedale," "Daffy-Dills," and a parody on "Put on Your Old Gray Bonnet." He might wear a silk hat in place of an opera with his frock coat. The latter form of headgear hardly "gibes" with an afternoon garment. The Flying Martins held the last position, and their wonderfully fast trapese acrobatics and the many dangerous chances they take scored an exceptionally big hit.

PLAZA MUSIC HALL.

Ma Gosse was the drawing card here last week, and the sensational Parisian offering served its purpose as hitherto. Claude Golden, a card manipulator, was the only new offering. (See New Acts.) Paul Nicholson and Miss Norton repeated their hit of the previous week in Gowns Bordelaise, and much good comedy was again extracted from the vehicle. Pearl Allen and company were another laugh producing combination, and The General Salesman proved a good mirth provoker. Fred Fischer and Maurice Burkhardt sang several of their most popular compositions, including some of their latest songs. They scored one of the biggest hits of the bill, and were called out again and again. Other acts included the Divine Myrma, the Royal Polo Teams, Kathryn Miley, and Williams and Melbourne.

HUDSON, UNION HILL.

Although it was Holy Week, the worst week for business in the theatrical calendar, fair sized audiences filled the Hudson Theatre, Union Hill, N. J. The bill was entertaining and had two new feature acts and a single new singer. These were Joe Maxwell and company, Snowed In, and Florence Mascotte (New Acts). The Tennis Duo, a pair of woman jugglers, had the opening position. The start of their act reminds one somewhat of that of Selma Braats, with the hammock and tennis rackets. Their work was capable and the "exchange" juggling and "relief" work from one to the other was especially commendable. Brady and Mahoney were seen in their skit, The Hebrew Fireman and the Foreman. The "gags" should be rewritten and the dialogue might be greatly improved. On Friday afternoon, however, the team scored an emphatic hit. Others included the Bowman Brothers, in comedy singing, talking and dancing, and Rice, Sully and Scott, comedy acrobats. A word of especial praise is due Emil Katzenstein and his orchestra, who invariably seem to score quite as big a hit with the audiences at this house as do the acts themselves. For its size it is one of the most efficient organizations hereabouts, and Mr. Katzenstein's leadership makes it doubly effective. It would seem that he should be placed in one of the houses of the metropolis, where he could again maintain the enviable reputation he held for so many years as musical director at Keith's Union Square Theatre.

THE SUCCESS OF EDWARDS DAVIS.

Edwards Davis, M. A., has been in vaudeville less than a year, presenting his dramatic playlet, The Picture of Dorian Gray, and yet in that time he has risen so rapidly that he is now one of the headliners of prominence in this field of theatricals and his success has really been most remarkable. Although The Picture of Dorian Gray, as presented by Mr. Davis, is not strictly a dramatisation of the novel of that name written by Oscar Wilde, it is nevertheless an offering that cannot be anything but interesting and wholly entertaining. At the Fifth Avenue recently and at the Colonial last week the sketch scored emphatically. The special setting used is one of the handsomest ever seen on a vaudeville stage and would do credit to any Broadway production. The lighting effects, the stained windows at the back, the pillars, furniture and other properties, lend an "atmosphere" not soon to be forgotten. As to the story of this "version": Dorian Gray is a beautiful woman, born and bred in a home of wealth and refinement. She has fallen in love with Cyril Vane, an actor of prominence upon the London stage. The scene is in the drawing-room of the home of Basil Hallward, an artist who has been painting the portrait of Dorian Gray. Cyril Vane calls in the disguise of an English nobleman (a fancy of his which enables him to meet people in a different manner than as an actor), and here he again meets the woman who loves him, but of whom he is not quite sure. The dialogue is in the crisp, brilliant and subtle vein of Oscar Wilde and many of his epigrams are recognised. During the action Hallward is called upon to sing, rendering "Drink Forever," with fine effect. The portrait rests on an easel up stage and the artist puts on a few finishing touches while Miss Gray poses for him by a piano, while Cyril Vane and she converse. She goes to the portrait and comments upon its beauty, at the same time pondering over the thought that she will grow old and wrinkled and the picture will ever remain young, to mock her in her age. In a sudden fit of passion she seizes a knife and slashes the portrait into ribbons. Cyril Vane remonstrates with her. Then, realising for the first time the true nature of the woman, he removes his disguise and as she turns toward him he takes her in his arms and the curtain slowly descends. Mr. Davis is more than good in the part of the actor-lover. His reading of the lines is superb and he makes a fine distinction between the two characters he assumes. He is delicate, yet forceful in speech, and at all times dominates over the others, without encroaching upon their "scenes." Adele Blood is equally pleasing in the same part, and her beauty, grace and dramatic ability make her appearance noteworthy. She is what the character calls for—a young woman of seeking intellect, pure of thought and passionate in her love for the man and not the actor merely. Templar Saxe plays the part of the artist admirably and, as always with him, his singing never fails to give an added touch to the playlet that is undeniably pleasing. It is to be hoped that this is but the first of Edwards Davis' vaudeville presentations, for it is attractions like this one which help to uplift the vaudeville stage and give it that tone it so much needs.

PENCILED PATTER.

The best thing in life is what we get out of it.

A report says the heir to the Czar of Russia is trying to run away and go to sea. Well, it's better than running away and going into vaudeville.

There may be a few of the Morris star acts that are not reported to have been booked by Martin Beck.

Otto Henry Harras has a boat. He has named it *Elbow Rube*. We hate to think of what that boat might say next Fall if it had the power of speech.

No matter what act it is, there are always some towns or some places where it will not "go." We received a post card last week reading, "Dan Maley. Born in New York. Died in Meriden, Conn. the week of March 21." And Sunday, March 20, at P. G. Williams' Bronx Theatre he was a "riot." Such is vaudeville!

Joe Raymond won the first prize at the White Rats' ball, a "Bal" trunk. Now Joe wants to know what to do with it.

P. G. Williams is suing Felix Isman for $250,000—a mere trifle. We don't understand why men like these fight over small sums like that. Why doesn't Felix give Percy a check for the money and save all this law trouble? It doesn't amount to anything, anyhow. (Kindly pass along another pipeful. Thank you.)

Harry Sauber, the Hebrew comedian, asked the price of a berth from Chicago to New York. The railroad clerk said, "Four dollars." Harry asked, "How can I sleep if I have to pay four dollars for it?"

James Madison spent part of last week in Baltimore looking after his theatre down there. Between writing successful vaudeville acts and supervising his theatre, Mr. Madison is a busy man. Some minor league poet said, "Nothing succeeds like success," and here is another case that proves it.

Eunice Burnham and Lottie Greenwood will be East soon, after playing in the West steadily since last October. This act has been picked as a "comer" by many who are supposed to know. It is said they have improved wonderfully since going West, and there is no reason why they shouldn't be "some noise" when they return.

The moving picture companies lost a great chance by not having a man on the job when Washington crossed the Delaware.

Fashion Note.—Wolfe Gilbert says that short, tight fitting parodies will be the style this Spring.

In the issue of Jan. 29 in this column appeared the following: "In pugilistic circles they have a habit of taking some well-known fighter's name and prefixing the word 'Young' to it, such as 'Young Corbett,' or 'Young Sharkey,' etc. If the same system was used in the theatrical business it would be funny to see 'Young E. H. Sothern' billed, or 'Young William Collier' in a comedy by 'Young George Ade,' wouldn't it?" In last week's issue of a certain vaudeville paper with a green cover was printed the following: "Unknown prize-fighters have a habit of borrowing prominent fighters' names and attaching the word 'Young' to it. 'Young' Corbett, 'Young' Sharkey, 'Young' Griffo, etc. Suppose the same should apply to vaudeville. Imagine 'Young Martin Beck presents Young Billy Gould in a play by Young Gus Thomas.'" Strange how two minds run simultaneously in the same channels.

What chance does a poor actor stand who goes in the Long Acre (beg pardon, we should have said Putnam Building), with about thirty agents and five vaudeville writers upstairs and a representative of the *Morning Telegraph*, *New York Review*, and *New York Star* standing at the door?

Martin Leo purchased two moving picture houses in Port Richmond, Staten Island. If he had four dollars more he could have bought the whole town.

APRIL FOOL NOTES (If they were true).

Julian Eltinge is rehearsing an acrobatic act for next season.

George M. Cohan has been booked over the Fox Circuit by Joe Wood. It is stipulated in his contracts that he is not to do any more than five shows a day.

Al. Reeves is having a part written in his show for Dave Warfield.

E. H. Sothern and Julia Marlowe are singing "Put On Your Old Gray Bonnet" with great success.

A music publisher gave a song writer all that was coming to him on a song. (Sweet dream.)

An agent kept his promise and went to see an act.

Blanche Ring and Grace La Rue both claim the right to sing a song entitled "Clap Hands." Miss Ring gracefully withdrew when Miss La Rue showed prior right to the number. Maybe if the song was going good Blanche would not have been so nice to Grace.

The benefit season is with us. How many are you booked for? THOMAS J. GRAY.

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HARRY CORSON CLARKE IN WRECK.

Harry Corson Clarke, accompanied by Mrs. Clarke, was one of the passengers in the "Great Northern Flyer" train wreck at Rogers, Minn., Sunday night, March 20. Mr. Clarke gives a vivid description of the wreck and says that they had to move his trunks back into the woods three times to keep them from the flames of the burning cars. Both he, his wife and other stage folk who were on the train did heroic work in rescuing the injured, and his experience will be one never to be forgotten. He is now playing one of his sketches in vaudeville, having appeared at the Dominion, Winnipeg, last week.

BOOKINGS OF CLEVELAND CIRCUIT.

Among the many acts booked over the Cleveland Circuit last week by W. S. Cleveland are the following performers and acts: Lillian Maynard, Spedden and Herson, MacNichol and Holland, Gordon and Gervaise, the Four Ridges, Vermette, Varmeroon and Leroy Trio, Jane Cooper and Daniel Ray, the Clark-Hamilton Troupe, the Bohemian Quintette, Hayco, West and Van Sicklen, Shade, Belmont and Shade; Jeff and La Verne Healy, the Three Victors, Jennie Calef and Andrew Waldron, Evans, Ameta and Evans; Frank Macrea and company, May and Edith Raymond, the Four Londons, Pete Lamar, the Western Union Trio, Si Jinks, Iva Donnette, the Zainos, Tom Barry and company, Bates and Neville, Lillian Wright and the Young Boys, Pongo and Leo, Girard and Weston.

W. S. CLEVELAND'S LATEST.

W. S. Cleveland announces an act that is one of the biggest featured successes of the entire season. It is a most timely novelty, and in view of the present day craze for anything of feathered origin or theme, it is sure to win out. Clarice is the name of the featured performer, Clarice being a poultry star and a bird of remarkable training and intelligence. Clarice is a duck, and she is with Notman's Leaping Greyhounds, Cat, Monkey and Acrobatic Canines. Mr. Cleveland is the sole manager of this big act, which is now scoring a heavy hit on the Cleveland Circuit. For terms address him at the Knickerbocker Theatre Building, Broadway and Thirty-eighth Street.

A NEW INDIAN PLAYLET.

Lansing Rowan and company produced a new Indian playlet from the pen of Marion Russell at the Grand Opera House, Paterson, N. J., last week. There are four people in the act—Miss Rowan, Edward Wonn, Adele Olcott, and Edwin Tibbitt. The sketch will shortly be seen in the metropolis at one of the larger houses, and will then go on tour.

VAUDEVILLE JOTTINGS.

Ned Finley, the past season with Paid in Full, has been engaged by Klaw and Erlanger to play The Other Man in Fannie Ward's new act, An Unlucky Star.

Rosina Zaleska, after closing a sixteen weeks' tour in The Operator over the Sullivan-Considine Circuit, and scoring a big personal success, has opened as headliner in The Operator over the Middle Western time with the same success, and is booked solid until June.

The Neagey Theatre, Greensburg, Pa., is being remodeled, and will be opened about April 15 as a vaudeville house.

During the engagement of the Jane Hood and co. in Paterson, N. J., last week, the co. was royally entertained by the Caledonian Club of that city, Tuesday evening. Three hundred members of the society marched in line to the theatre, headed by several men in kilts, four of whom were pipers. At the conclusion of the performance Chief Houston, of the club, presented Miss Hood with a beautiful bouquet of carnations. Thursday evening the Caledonians and their lady friends tendered a reception to Miss Hood and her co. at their hall on Main Street. Plenty of fun, lots to eat and drink, and grand good fellowship was the order of the night. Saturday afternoon Captain Sharp Taylor, of the Fire Department, entertained the co. at the beautiful home of the Elks on Hilton Street, and altogether it was a gala week for Miss Hood and her talented co.

The representatives of Sullivan and Considine who were in Lincoln, Neb., some time ago negotiating for a theatre site, returned last week from the Denver headquarters to close the pending deal, although no public statement has been issued.

Zeno and Zoa, the contortionists, who recently concluded a successful engagement of sixteen weeks in the Canadian Provinces, have returned to the States, and are at present appearing in Philadelphia and vicinity, where they have won much favorable comment.

Tunnison and Rober, whose success has been instantaneous in the song sketch entitled O. U. Henry, have been booked by Norman Jeffries for an engagement of several weeks. They open at Newport News, Va.

Last week was baseball week at the Majestic, Milwaukee, and the opening performances, March 21, were witnessed by crowded houses. Among those on the bill were Stoney McGlynn, Milwaukee's premier pitcher, who appears in a roller skating act, and Jimmy Callahan, formerly of the White Sox Team, who does a monologue act. Ray Cox, baseball girl, in songs and character studies, completed the baseball end of the programme. The headline act was Will H. Murphy and Blanche Nichols in The School of Acting, which was well received. The others on the bill who scored hits were Kaimer and Brown, Howard's Dogs and Ponies, Quinlan and Mack, Frank Tinney, Crouch and Welch, and Marsellles.

R. A. Rolfe, manager of the Ten Dark Knights, who is playing the Gus Sun time, states that he will close June 15 and will reopen in August.

Carrie Clarke Ward, who is playing a Spring season at the Auditorium Theatre in Kansas City, Mo., in stock, is very desirous of getting an act for vaudeville next season. Miss Ward is well known for her clever comedy Irish character work. It is this sort of an act she is looking for. She is willing to pay a good price for the right act.

JAMES MADISON

VAUDEVILLE AUTHOR

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AMERICAN ARTISTS ABROAD

FOURTH LETTER FROM "THE GREAT RAYMOND" IN HIS GLOBE CIRCLING TOUR.

Continuation of the Voyage on the S. S. "La Normandie"—Caracas, the Paris of South America — Its Beauties and Historical Interest—On a Picturesque Railway.

TUCUMAN, ARGENTINA.—The third day on board "La Normandie" we made the acquaintance of an Italian whose wife had run away from him in London with a Spaniard. He told us in confidence of his determination to catch the erring couple and deal "the villain in the play" the "proper hand." He said he had been hot on their trail for six months and would soon catch them, as they were but ten days ahead of him now. He bought champagne for everybody on board who cared to imbibe and told the same tales to all who could understand him.

He had an English valet, a steamer chair, a much-traveled trunk, two valises and an exquisitely gold mounted, jeweled revolver for the "third act." His English valet assured Francois that his master was an Italian nobleman of first quality. Whereupon Francois, always loyal, informed him that was nothing, as he was valet to the "King of Laughterland"; the Englishman said he had never heard of the place, and from the look of his face I don't think he had.

The last we saw of our Italian friend was in La Guira, when me met in the office of the "Carcel," he to explain to the Commisarre why he should be permitted to flourish his dainty revolver in public cafes, and I, as advertised, to make my usual escape from the local "strong cell." This was the day of our arrival and just prior to our departure for Caracas, where we opened to a packed house and the usual sign of "no hay mas entradas."

Caracas is both beautiful and wonderful. Artistic buildings of Spanish and Moorish architecture. Plazas and parks of pretty trees and gorgeous flower beds of quaint design, filled with blooming vines and flowering bushes of all conceivable colors.

Caracas is a Spanish Paris, a modern Latin city of beautiful stores, good hotel, fine cafes, restaurants and up-to-date markets. It boasts three first-class play houses and a broken down "cafe chantant" (now a cinematograph show). The theatres are all well built, with ample seating capacity and stage room, and well stocked with Italian "oil" scenery. The orchestras are large and thoroughly capable, playing the most difficult vaudeville music that is put before them with one rehearsal.

"El Teatro Carrecas," the aristocratic theatre of Caracas, where we played with such success, boasts an art gallery that J. Pierpont Morgan would try to purchase if he could see it! France, Italy, Spain and Portugal have all contributed choice paintings, wonderful statuary and rare mosaics to enhance the beauty and attractiveness of this fairy playhouse.

Caracas, the capital of the Republic of Venezuela, is a truly wonderful city of more than a hundred thousand population, rich in culture, rich in rare works of art, in tradition and in resources.

Early in the sixteenth century, when the Spanish first settled along the coast of Venezuela, they were so frequently the victims of marauding pirates and buccaneers that they determined to build a city high up in the mountains safe from the murderous bands that at that time infested the seas thereabouts. With this end in view they selected the present site of beautiful Caracas, a rich plateau high up in the mountains, a three days' hard march from the sea.

The materials for the construction of the early city were all carried by hand up the mountain side. What a Herculean task that must have been? Only one who has ascended these mountains can know. And such a ride! Leaving La Guira, the principal port of Venezuela, at ten o'clock, we sped away in a most comfortable little coach, drawn rapidly over a well-built narrow gauge line that is the pride of Venezuela. This road, like most of the railroads in the Latin countries, is owned and controlled by an English syndicate, and a better managed or more picturesque little railroad would be hard to find. As we wound up, up, up through the mountains, with the tracks we had just passed over frequently visible below, like two shining silver threads, the views of the valleys below and the harbor in the distance, with its "toy navy" and many foreign steamers and sailing vessels coming and going, was a most novel and inspiring sight.

Our little train made many stops at picturesque "dobe" stations, at many of which queer native eatables and liquors were procurable. Frequently, as we spun along the mountain side, we could see far, far below, pack trains of patiently plodding, heavily laden little burros, with their oddly dressed barefooted "mixed breed" Indian drivers.

As we neared Caracas the sun was sinking in the West, and we beheld a sky of the most gorgeous coloring, a foreground of celestial blue, with great fleecy clouds of purple, green and gold sailing against a background of richest red copper gold and soft pink rays of light, merging into every color of a rainbow paint box. I've never seen an Italian sunset, but I have seen all sorts of skies in India, China, Japan and Egypt, and I've never seen anything more gorgeous or more worthy a master artist's brush than as we entered Caracas the last rays of the sun were gilding the tops and spires of the quaint edifices, magnificent churches and public buildings, of which this pretty place boasts so many.

As we rattled through the streets over the rough flagstone paving toward the Hotel Gran Klindt, which was to be our home for the coming week, we wondered if the golden promise of Old Sol would be fulfilled.

MAURICE F. RAYMOND.

BARNUM AND BAILEY OPEN.

Barnum and Bailey's Circus opened for a season of four weeks at the Madison Square Garden last Thursday night, March 24. On the opening night a series of accidents occurred which tended to mar the performance. Five different performers who appeared in aerial acts seemed to lose their "nerve," and one after the other they fell from the trapezes from which they swung and pitched to the tan bark below. Two were reported as being seriously injured.

BECK AND LEUSCHER RETURN.

Martin Beck and Mark Leuscher returned from London on the S. S. "Lusitania" last Friday, March 25.

While in London, Mr. Beck, in association with Alfred Butt, of the Palace Theatre, organised what is known as the Variety Theatre Controlling Company, which will operate, in conjunction with the Palace Theatre in London and the new Alhambra Theatre in Glasgow, all the vaudeville houses formerly controlled by the Barrasford Interests, the Gibbons and the De Frese circuits, including the following: Hippodromes at Bolton, Brighton, Liverpool, Leeds, Hull, Birmingham, Colchester, Portsmouth, Southend, Margate, Boscombe, Southampton, the Palace, Manchester; the Empire, Wolverhampton; Opera House, Tunbridge Wells; the Grand, Bristol; Empire, Aberdeen, and Hippodromes at St. Helens, Sheffield, Nottingham, and Blackburn, the Pavilion, Newcastle-on-Tyne, and the Alhambra, Paris.

All the houses of this controlling company will in turn affiliate with the vaudeville circuits in America, including the Orpheum Circuit in the West; the Middle West houses operated by Kohl and Castle, Anderson and Ziegler, Frank Tate and Herman Fehr, and the United Booking Offices in the East, which includes the circuits of B. F. Keith, Percy G. Williams, F. F. Proctor, S. Z. Poli, Harry Davis, William Hammerstein, M. Shea, J. J. Moore and Wimer and Vincent.

As the list above shows, this will bring into direct co-operation with American vaudeville interests the leading music halls and Hippodromes of London and the Alhambra in Paris. In Berlin, Messrs. Beck and Butt secured a plot of ground in the most central portion of that capital, within three blocks of Unter Den Linden, and a new theatre will be erected at once, while theatres already open in Vienna, Cologne and Hamburg will be affiliated with this important organization.

With this international circuit perfected, vaudeville artists can be given a three years' consecutive contract without a single repetition from one source, and American vaudeville is certain to encircle the globe.

It was rumored that the coincidence of Martin Beck and William Morris having gone abroad on the same steamer might lead to a combination of interests between these two vaudeville magnates. This hardly seems at all likely and the probable reason for Mr. Morris' sailing so suddenly as he did lay in the fact that he feared that Mr. Beck might be tempted to persuade Harry Lauder to return to American shores under the Orpheum manager's direction. Mr. Lauder is still under contract with English managers and Mr. Morris went abroad to buy up this time, five years it is said. As the Morris office has already announced that Lauder is to make his appearance over here next Fall it is supposed that he was successful in his attempt.

ELTINGE'S CHICAGO HIT.

Julian Eltinge returned to the American Music Hall, Chicago, last week, with a new quartette of songs, and excited as much, if not more, admiration than usual. The attendance indicated that his reputation is increasing here, the theatre being completely filled, even on Good Friday afternoon. Among the four new songs is one which is a most valuable addition to his repertoire and should remain. "The Days of Long Ago," in colonial costume. It is a happy combination of lyrics, music, costume and graceful dancing, and represents the highest degree of excellence reached by men in impersonating women. His dainty blue costume for his second song was immediately recognised by the women as a "dream." The reception of all his songs was most enthusiastic. An unusual amount of space has been devoted to him this time by the critics.

NEW UP-STATE CIRCUIT.

The Hippodrome Amusement Company, with the Hippodrome Theatre in Lafette Street, Utica, N. Y., has announced its plan to operate a chain of theatres in the principal cities of this State between Albany and Buffalo, and will open the Lyric in Troy, March 28, with vaudeville and pictures, giving four performances daily. They intend to open another theatre in Albany in April. The members of the company are Adam Tennis, Peter Tennis, Frank P. Mover, and Peter Carl. P. F. Clancy is the manager.

BUNK BALLADS

By THOMAS J. GRAY

"If William Morris Goes With Martin Beck"

Two blacklisted actors stood weeping with joy,
They told each other that the news was great.
One said, "We'll soon be all right now, my boy,
Morris and Beck are to consolidate."
The other said, "Gee, I wish it were true,
Then we would not have a chance to be blue."

CHORUS.

If William Morris goes with Martin Beck,
Then the bad ship "Blacklist" we will wreck;
Then all those who are needy
Can work for Loew or Sheedy
Without getting it right in the neck.
No more will good old acts hide away,
And do twelve or fifteen shows a day.
They will tell the U. B. O. to go where the bad boys go,
If William Morris goes with Martin Beck.

To a fortune-teller these two actors went,
And were told they would soon sail 'cross the sea.
One said, "I'm willing to bet my last cent
That Beck will open us in Germany."
The other said, "I think it's all a joke,
I think we'd better take another smoke."

CHORUS.

If William Morris goes with Martin Beck,
For Mr. Keith we won't care a speck,
Then if we don't like New York
We'll play in Berlin or in Cork,
Or to far Japan our trunks we may check.
We'll work fifty-two weeks in the year,
If we get a lay-off then we'll cheer,
If we keep on making hits, we'll buy a brewery from "Schlitz,"
If William Morris goes with Martin Beck.

NEW VAUDEVILLE ACTS

VERY FEW PRODUCTIONS MADE IN OR NEAR THE METROPOLIS LAST WEEK.

Excellent Comedy Sketch Written by Anna Marble and Presented by Tom Nawn at the Alhambra—Joseph Hart's Latest Act—An English Fiasco—Other Attractions.

Tom Nawn and Company.

Anna Marble has written several pleasing vaudeville offerings, and her latest contribution to the variety stage, When Pat Was King, is by no means the least delightful of her writings. Tom Nawn, who has been a big favorite on the vaudeville boards for many years, is starring in this vehicle, and he made his metropolitan premiere in the sketch at the Alhambra last week. There are two scenes in the offering and three "acts." The first scene is in an Oriental room of the home of Professor Griffith, an exponent of theosophy. His gardener, Pat, enters with a lotus plant, and discourses with Sarah, the housekeeper, on the alleged dream-making powers of this plant. He finally yields to the temptation to take a nibble of the flower, and after he has swallowed a portion of a leaf he slowly drops off into a deep sleep. A dark change is made to a scene in a tent on the battlefield of Sulcott, Ireland, the time having dropped back to the year 988 A. D. Pat is now King Mahon, ruler of the largest kingdom of the Emerald Isle. Sarah is the queen, and before him stands Shan the Bullock, one of his war chiefs, who relates to his sovereign the story of how he had just saved his master's life, and in payment therefor he demands one of his captives, Fritha, a Norse princess, as his reward. The girl is brought into the royal presence and falls at the ruler's feet, pleading for her release from Shan. The king casts all feudal precedents to the winds and shields the girl, the warrior then declaring battle with his master. He goes forth and speedily returns with shield and sword, and Pat is soon engaged in a fight to the death. In the midst of the fight the lights go out, and the scene again reverts to the Professor's home. Pat is discovered at the table where he fell asleep, and in his dreams he rises and rushes about waving a feather duster in his hand, to realise in a moment that it had all been a vision of slumberland. A doctor friend of his employer calls, thus bringing the bewildered Pat to a further realisation of his surroundings and the curtain descends. The playlet is a consistently written dream story and in the hands of Mr. Nawn, who played the part of Pat in his own admirable fashion, it is bound to be as successful as his former offerings have been. The lines are exceptionally bright, and not for one moment does it lose its interest, while the staging, costuming and "atmosphere" are admirably sustained. Mr. Nawn's dry Hibernian humor and his peculiarly droll method of characterisation was never brought into more forcible play, and his every speech was greeted with unrestrained laughter. Mrs. Nawn doubled the parts of the housekeeper and the queen in praiseworthy fashion, making a fine contrast between the two types of women. Joseph Mossmeier assumed the roles of Shan and the physician friend of the Professor most capably, particularly the former part. Charlotte Appell looked the part of the Norse princess, and she read her lines excellently.

A Night in a Police Station.

Joseph Hart scored another success last week when he gave Joe Maxwell and company their first showing hereabouts in the new musical comedy playlet, A Night in a Police Station. Judging by the way the audience at the matinee performance on last Friday at the Hudson Theatre, Union Hill, N. J., received the act, it should prove one of the best "big" acts on United time. The scene is in the police station of a precinct of the metropolis. Joe Maxwell plays the part of the lieutenant and he is supported by a large cast of capable singers and players. An actor of the by-gone days comes to the station for assistance and is bidden to wait until the lieutenant can give him food and shelter for the night. Then an autoist with a bevy of five girls are brought in, under arrest, for speeding. The lieutenant is informed that they are actresses, so he tells them that if they will appear at the annual policemen's benefit performance he will release them. So they begin to rehearse their turn in the station, the old actor being taken up stairs and clothed in the regulation police uniform, as are the girls. From here on the act is made up of a series of songs and march movements, all of which "got over" effectively. A tiny girl who is brought to the station as a lost waif sang "Tittle, Tattle, Tattle Tale," a song that is too old to create any impression just now. Mr. Maxwell rendered "Dinah," another number that might be set aside in favor of something newer, but which seemed to please in Union Hill, and which he sang very well. The other songs were evidently written for this act, each one being effective and quite harmonious. The closing number served to bring the entire company out for many bows and repetitions of the chorus. In the company are Noah Berry, Jr., as the fallen star; Andrew McGlinteey as the doorman, Richard Morgan as the sergeant, George Thaw as a mounted policeman, without his mount; Ruth Francis as a waif, Jessie Milburn as the matron, and the following girls who are billed as the Gotham Quintette: Gladys Caldwell, Anabel Caldwell, Marguerite La Pierre, Alice Reynolds, and Elsie Worth. The act ran an even twenty minutes.

The Four Bragdons.

The Four Bragdons presented an act at the Fourteenth Street Theatre last week entitled The Medicine Show, written by Thomas J. Gray. The individual names did not appear on the programme, but the star of the act unquestionably is the youngest of the boys, and he plays an odd kind of an "Irish kid" character. He also does a very likable imitation of Harry Lauder and does not take himself seriously, and the audience demanded several encores of "She's My Daisy," the song used. Two of the boys play musical instruments while doing quite a hard wooden shoe dance. The oldest member of the four plays Dr. Bunkem, the owner of the show, and changes to a woman, wearing a stylish yet simple tailor-made costume. The lines received many laughs, a couple of good ones coming through situations worked up between a tough character and a German musician. The idea is a good one and the finish, a farcial one, where the "doctor" dies from taking some of his own medicine and is carried off on a stretcher, was one big laugh. The act won four curtains.

Snowed In.

At the Hudson Theatre, Union Hill, N. J., last week, Fred Ginnett and Wal Pink presented the third of their London vaudeville productions for the first times in America. If the remainder of their offerings (if there are any more) are as bad as these three, it is to be hoped that they will remain in England. Snowed In tells the story of two married couples who are caught at an inn on an English highway during a severe snowstorm. The hotel has a rule that no woman shall be served with food or allowed to stop without being accompanied by her husband. Wife No. 1 enters and is refused. Husband No. 2 enters and, observing the distress of the husbandless wife, bids her dine with him, declaring to the intoxicated waiter that he is her husband. Husband No. 1 appears and later wife No. 2 makes her entrance. The confusion can be imagined. The idea is not bad and it could be made a good farce comedy offering. But, shades of Thespis! Such acting! We refrain from mentioning the names of the players, it was so bad!

Claude Golden.

At the Plaza Music Hall last week Claude Golden, a new sleight of hand performer, made his metropolitan debut. He restricted his work to the manipulation of cards, doing several tricks that are especially praiseworthy. Some were extremely complicated and exceedingly clever. He opened with a sort of monologue, which might better be eliminated, and his success was based upon his card work entirely.

An Exile's Honor.

An Exile's Honor, a romantic Irish playlet, was presented for the first time on any stage in the Mechanics' Theatre, St. Johns, Nfld., on March 17. The story, which was written by Leo C. Murphy, the local Mutoscope representative, is an ingenious shuffle of the familiar pack of incidents of the stirring times of '98, out of which the author succeeded in drawing a triumph. It was full of typical Irish wit and

AGENTS AND PRODUCERS

BENTHAM, M. S. — Long Acre Bldg., N. Y.
GORDON & SOLOMON — Suite 608-9, Gaiety Theatre, B'way and 46th St.
Great Eastern Vaud. Ex. — 220 W. 42nd St. R. K. Saenger, Gen. Mgr.
HART, JOSEPH — New York Theatre Building, New York
KELLER, EDW. S. — Long Acre Bldg., N. Y.
LASKY, JESSE L. — Hudson Theatre, New York
LOVENBERG, CHAS. — Keith's Theatre, Providence, R. I.
MASON, JACK (Producer) — Hotel Flanders, N. Y.
NAGELY & BENNETT — Box 13, Times Square Station, New York
ROLFE, B. A. — 401 Long Acre Bldg., N. Y.
SAMPTER, MARTIN M. — Gaiety Theatre Bldg., New York
The W. W. STEINER CO. — Managers & Producers, 319 Long Acre Bldg.

UNA CLAYTON
Week March 28, Grand, Indianapolis, Ind.

ED GRAY
P. G. G. "THE TALL TALE TELLER"

presented with truth and vigor. Following is the cast: Myles Aroon, on the Shanchraun, J. J. O'Grady; Denis Corrigan, a police spy, L. C. Murphy; Robert Donovan, the exile, William C. White; Terence Donovan, his father, J. J. Prowse; Captain Marshall, C. B. Jardine, and a Corporal, A. Vaughan. The stage setting, showing Toro O'Donovan at twilight, was very pretty.

HEARING ON AGENCY BILL.

The hearing before the Assembly Committee of General Laws on Assemblyman Green's Theatrical Booking Agency bill proved one of the important events at the State Capitol Wednesday, March 23, and it may be said shared honors for headline position with the famous Allds-Conger bribery investigation. Seldom has there ever appeared in Albany such an array of representatives of theatrical interests as this matter brought forth. The discussion was extremely spirited throughout, and after both sides of the question had been debated for some four hours Chairman Green of the committee, also introducer of the bill, made the statement that the committee now understands the various contentions of dramatic, vaudeville club, and lyceum agents; also what the various actors' associations hope to accomplish. With this understanding the committee hopes to reach legislation that will be satisfactory to the actor and at the same time be no detriment to any properly conducted business. The bill was not reported, and will not likely be until some amendments to the original bill are made. Just what they will be is not known at present. Among those appearing before the committee and who spoke in opposition to the bill were Maurice Goodman, attorney for the United Booking Offices; Attorney Butler, who did not want the Building Trades and Employers' Association affected; Montgomery Throop, James J. Armstrong, Leo Spencer, Alonzo Foster, of the Star Lyceum Bureau; Charles Plumb, Herbert K. Betts, and Mrs. Beaumont Packard. Those who favored the bill were Harry Mountford, Tim Cronin, Denis P. O'Brien, of the White Rats; Harry De Veaux, president of the Actors' Union; Dan Harris, of the Labor Federation, and Secretary Morey, of the Actors' Society of America, and Herr Popper, who appeared for four hundred German vaudeville artists in America.

PLAYING TWO ACTS AT ONCE.

Eddie Redway had a new one to tell. With his partner, Gertrude Lawrence, he played two performances at the Columbia Theatre last Sunday night. He was also requested to play a "comedy" on Sunday evening at the Murray Hill for Jack Lewis, the affair being under the direction of Joseph Shea. They arrived on time for their turn, in second place, to allow them to get back to the Columbia for their turn there in seventh. As they went on Eddie "sprang" his opening lines, when he was interrupted with: "Now, Bo, you see it's this way—when I say 'It's eight o'clock and my lady friend has not arrived yet,' why you begin my dance number. And when my partner comes on, you make a crash with the drums. And when I say, 'I can't dance! Watch me!' let the chap with the slide horn rip her out." Eddie looked down into the orchestra pit, smiled blandly and shouted his next line as the violinist leader rehearsed the opening song of the act to follow him, while the trombonist and the trap drummer ran a race to see which could be heard first. Eddie says he has a great idea for vaudeville—do a "Double Uncle Tom" stunt, with two acts on the stage at once. "Why not?" he asks. "It went 'great' at the Murray Hill, and it's fine voice training and beats a three ringed circus nine different ways."

FOUR LOEW HOUSES CLOSE.

Four theatres, formerly operated by Stair and Havlin, but at present under lease by the People's Vaudeville Company, will close next week for repairs and alterations. It has been rumored, however, that business was not all that it should have been at these theatres. The houses to be closed are the Empire, Pittsburgh; Heuck's, Cincinnati; the Globe, Chicago, and the Cleveland, Cleveland.

The People's Vaudeville Company has been reincorporated under the name of Loew's Consolidated Enterprises, with a capitalisation of $1,500,000. All of the enterprises and houses operated by Marcus Loew will now come under the direction of the new concern. The officers are: Marcus Loew, president; Joseph L. Rhinock, vice-president; A. Enkor, treasurer; N. M. Schenck, secretary; David Bernstein, general manager; Joseph M. Schenck, general booking manager.

VAUDEVILLE CONTROVERSY IN BOSTON.

There has been a controversy in Boston of late between the managers of the moving picture houses and the regular vaudeville managers. The latter have contended before the Mayor that the motion picture house have no right to present regular vaudeville shows without paying for a regular theatre license, and when their theatres do not have all of the fire exits or are not built according to the city's regulations. At a hearing before the Mayor last week it was decided that acts containing not more than three persons can be put on at the picture houses and that no scenery, props or special lighting effects be used. The Mayor has turned the matter over to the city law department for final decision.

GREAT RAYMOND IN LONDON.

Maurice F. Raymond had a remarkably fine showing in the London *Era* recently. In an interview as to his travels he told many clever instances of his trip. He brought 20 tons of luggage to London with him, which breaks the record of the average theatrical traveler on the Continent. Mr. Raymond is one of a quartette of whites who were admitted to a Chinese secret society, the Bo-Ong-Wai, and he has in his possession a press notice printed in Chinese given him in China. Mr. Raymond has established his own shop at Kennington, where he is constructing a series of new illusions and magical effects, and he will present his entertainment at the London Hippodrome very shortly.

ISABELLE EVESSON IN VAUDEVILLE.

Isabelle Evesson made her vaudeville debut at the Fifth Avenue Theatre last week, taking the place, on Tuesday afternoon, left vacant by Margaret Moffat and company, who left the bill after the Monday night performance. Miss Evesson appeared in A Proper Impropriety, which is from the pen of Augustus Thomas, and which had its original production at Keith's Union Square Theatre on Feb. 6, 1897.

A SUCCESSFUL NEW AGENCY.

Powell and Curtis are two new vaudeville agents who have been exceptionally successful since opening their offices in the Knickerbocker Theatre Annex. Grace Tiedeu is the secretary and treasurer of the concern, and a great deal of the firm's rapid advancement is due to her untiring efforts. They are booking only high-class acts with only reputable and recognized managers. Among the houses booked by them are the Terrace Garden in New York and the Majestic Theatre in Harrisburg, Pa. They will put a stock company in the latter house beginning May 9. They will also produce some English sketches in the near future, the American rights of which they have secured in advance, while negotiations are under way for the production of other offerings.

FOR MORRIS' 'FRISCO HOUSE.

Walter Hoff Seely returned to the metropolis of the Coast from Salt Lake last week, and the plans of the new theatre in San Francisco have been redrawn and contracts awarded. Mr. Seely stated to THE MIRROR'S correspondent that Mr. Morris will not merge with the Orpheum Circuit, and that if there be any merging the Orpheum will merge with Morris.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams and Allen—Orph., Evansville, Ind., Orph., Memphis, Tenn., 4-9.
American Newsboys' Quartette—Trevett, Chgo., Ill., Orph., Champaign, Ill., 4-9.
Apdale's Animals—Shea's, Buffalo, N. Y.
Barnes and Crawford—Orph., 'Frisco, Cal., 3-10.
Barry, Edwina, and William Richards—Shubert's, Utica, N. Y., Proctor's, Albany, N. Y., 4-9.
Barry and Wolford—Orph., Brooklyn.
Bedell, Walter H.—Savoy, N. Y., Empire, Hoboken, N. J., 4-9.
BERGERE, VALERIE—Maryland, Balto., Md., Keith's, Phila., Pa., 4-9.
BINDLEY, FLORENCE — Orph., Chgo., Keith's, Dayton, O., 4-9.
Blood, Adele—Orph., Bklyn., Alhambra, N. Y. C., 4-9.
Bloomquest, George—Columbia, St. Louis, Mo.
Boutin and Tilson—Miles, Minneapolis, Minn.
Bowers, Walters and Crooker—Greenpoint, Bklyn.
Bowles, Donald—Orph., Des Moines, Ia.
Bowman Bros.—Shea's, Toronto, Can.
Bootblack Quartette—Haymarket, Chgo., Ill.
Braats, Selma—Hathaway's, Lowell, Mass.
Brenon, Herbert, and Helen Downing—Grand, Syracuse, N. Y., Shea's, Toronto, Can., 4-9.
Buckley, Louise—Burlew, Charleston, W. Va., Grand, Springfield, O., 4-9.
Bush and Peraer—Circle, Chgo., Ill., Orph., Kalamazoo, 4-9.
Carmen, Helen—Grand, Portland, Ore.
Chapin, Benjamin—Grand, Indianapolis, Ind.
Clayton, Una—Orph., Sioux City, Ia., Orph., Des Moines, 4-9.
Clifford and Burke—Orph., Harrisburg, Pa.
Collins and Brown—Wigwam, 'Frisco.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Portland, Ore., March 28-9.
Cross and Josephine—Orph., New Orleans, La., Lyric, Mobile, Ala., 4-9.
Cunningham and Marion—Keith's, Phila., Pa., Trent, Trenton, N. J., 4-9.
Dagwell Sisters—Maj., Chgo., Ill., Columbia, St. Louis, Mo., 4-9.
Dazie, Mlle.—Keith's, Providence, R. I., Keith's, Boston, Mass., 4-9.
Deveau, Hubert—Maj., Jacksonville, Fla., Orph., Savannah, Ga., 4-9.
Doherty Sisters—Maj., Chgo., Ill.
Drew, Dorothy—Orph., Omaha, Neb., Orph., Minneapolis, Minn., 4-9.
Dunn, Arthur, and Marie Glazier—Orph., Oakland, Cal.
Dupres, Fred—Greenpoint, Bklyn., N. Y.
Edwards, Gus, Kountry Kids—Orph., Ogden, Utah.
Edwards, Gus, Holland Heinies—Shea's, Buffalo, N. Y.
Elliott, The—Rlito, Rome, Ga.
Eldon and Clifton—Novelty, St. Louis, Mo.
El Cota—Shea's, Toronto, Can.
Edwards, Tom—Poli's, Scranton, Pa.
Ernests, Great—5th Ave., N. Y. C.
Ernests, Three—5th Ave., N. Y. C.
Fave, Elsie—Orph., Oakland, Cal.
FIELDS, W. C. — Keith's, Phila., Pa., Keith's, Boston, Mass., 4-9.
Floyd and Russell—Opera House, Newport, R. I., 4-6, New Bedford, New Bedford, Mass., 7-9.
Fingers, The—Temple, Detroit, Mich.
FISHER, MR. AND MRS. PERKINS—Hathaway's, Lowell, Mass., Audit., Lynn, Mass., 4-9.
Fredericks, Musical—Audit., Lynn, Mass., Poli's, Hartford, Conn., 4-9.
Gardiner and Vincent—Orph., Ft. Wayne, Ind., Orph., Terre Haute, 4-9.
Garson, Marion—Poli's, Waterbury, Conn., Orph., Wilkes-Barre, Pa., 4-9.
Gennaro's Band—Maj., Houston, Tex., Maj., Galveston, 4-9.
Golden, Claude—Music Hall, Boston, Mass.
Gordon, J. E., and A. J. Pickens—Shea's, Toronto, Can., Maj., Milwaukee, Wis., 4-9.
Gould, William—Orph., Oakland, Cal.
Grantley, Helen—Orph., Seattle, Wash.
Granville, Bernard, and Wm. F. Rogers—Trent, Trenton, N. J., Maj., Johnstown, Pa., 4-9.
Greatrix, Helene—Bennett's, Montreal.
Gruber's, Max, Animals—Orph., New Orleans, La.
Hamilton, Estella B.—Trevett, Chicago, Ill., Orph., Champaign, 4-9.
Harris and Randall—Gem, Montgomery, Pa.
Harvey, Elsie, and Boys—Queens, San Diego, Cal., Mission, Salt Lake City, U., 4-9.
Hawthorne, Hilda—Poli's, Hartford, Conn.
Hearn and Rutter—Hudson, Union Hill, N. J., Keith's, Phila., Pa., 4-9.
Hinnessey and Son—Warburton, Yonkers, N. Y.
Holdsworths, The—Bijou, Winnipeg, Bijou, Duluth, Minn., 4-9.
Holt, Edwin—Orph., 'Frisco, Cal., 4-9.
Howard and Howard Trio—Mary Anderson, Evansville, Ind., Orph., Louisville, Ky., 4-9.
INGRAM, BEATRICE—Keith's, Columbus, O., Grand, Pittsburgh, Pa., 4-9.
Johnstons, Musical—Bronx, N. Y. C., Poli's, Wilkes-Barre, Pa., 4-9.
Jolly, Wild—Hammerstein's, N. Y. C.
Kaufman Bros.—Greenpoint, Bklyn.
Keeno, Chas.—Orph., Salt Lake City, U., Orph., Ogden, 4-9.

VAUDEVILLE.

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King, Violet—Orph., Oakland, Cal.
Kitamura Japs—Bennett's, Montreal, Can.
Klein and Clifton—Maj., Butte, Mont., 4-9.
KNIGHT, HARLAN E.—Maj., Milwaukee, Wis., Maj., Chgo., Ill., 4-9.
Knights Bros. and Bawtelle—Orph., New Orleans, La., Lyric, Mobile, Ala., 4-9.
Koners Bros.—Shubert's, Utica, N. Y.
Kramer and Ross—Maj., Montgomery, Ala., Maj., Little Rock, Ark., 4-9.
Lane and O'Donnell—Temple, Detroit, Mich., Temple, Rochester, N. Y., 4-9.
LASKY'S PIANOPHIENDS — Poli's, Bridgeport, Conn.
Lasky's Imperial Musicians—Poli's, Worcester, Mass.
Lasky's At the Country Club—Orph., Brooklyn.
Lasky's At the Waldorf—Grand, Syracuse, N. Y.
Lasky's Twentieth Century—Shea's, Toronto, Can.
Leslie, Geo. W.—Star, Mandan, Mont.
Leonard, Eddie—Orph., Denver, Colo.
LESTER, GREAT—Keith's, Phila., Pa., 5th Ave., N. Y. C., 4-9.
Lewis and Harr—Garrick, Wilmington, Del.
Lovenberg's, Chas., La Petite Revue—Alhambra, N. Y. C.
Mack, Wilbur, and Nella Walker—Temple, Rochester, N. Y., Chase's, Washington, D. C., 4-9.
Martinette and Sylvester—Columbia, St. Louis, Mo.
McConnell and Simpson—Mary Anderson, Evansville, Ind.
McConnell Sisters—New Grand, Evansville, Ind.
Merritt, Hal—Orph., Kansas City, Mo.
Milligan, Swat—Orph., Spokane, Wash., 4-9.
Millman Trio—Orph., 'Frisco, Cal., 4-9.
Nonons, Six—Colonial, Lawrence, Mass., Keith's, Boston, 4-9.
Nugent, J. C.—Maj., Galveston, Tex.
Pauline, J. B.—Orph., Sacramento, Cal.
Priest, Janet—Shea's, Buffalo, N. Y.
Rainbow Sisters—Airdome, Chattanooga, Tenn.
Raymond, Ruby—Keith's, Boston, Colonial, Lawrence, Mass., 4-9.
Redford and Winchester—Keith's, Columbus, O.
Ringling Bros.—Maj., Chgo., Ill.
Rocamora, Susanne—Poli's, Wilkes-Barre, Pa.
Royal Minstrel Four, The—Hippo., Huntington, W. Va., March 28-30, Orph., Portsmouth, O., 31-2, Audit., Cinti., 3-9.
Russell and Davis—People's, Beaumont, Tex.
Ryan and White—Proctor's, Albany, N. Y.
Sanford, Jere—President, Chgo., Ill., American, New Orleans, La., 4-9.
Steger, Julius—Orph., Salt Lake City, U., Orph., Denver, Colo., 4-9.
Stevens, Edwin—Columbia, Cinti., O.
TAYLOR, EVA—Orph., Memphis, Tenn., Orph, New Orleans, La., 4-9.
Tempest and Sunshine—Orph., New Orleans, La.
Top o' th' World Dancers—Orph., Bklyn.
Tops, Topsy and Tops—Temple, Rochester, N. Y.
VAN, CHARLES AND FANNIE—Keith's, Dayton, O., Orph., Atlanta, Ga., 4-9.
Voelker, Mrs. Frederick—Grand, Indianapolis, Ind., March 28-9.
Vynos, Musical—Baker's, Rochester, N. Y.
Walsh and Lynch—Orph., Portland, Ore.
Waterbury Bros.—Orph., Bklyn.
Waters, Tom—Maryland, Balto., Shea's, Buffalo, N. Y., 4-9.
White and Simmons—Orph., Kansas City, Mo.
White's Dancing Bugs—Orph., Portland, Ore.
Whitman, Frank—Grand, Victoria, B. C., Star, Seattle, Wash., 4-9.
Wilder, Marshall P.—Maryland, Balto., Md., 4-9.
Willard and Bond—Alpha, Erie, Pa., 4-9.
Winchester, Ed.—Grand, Tacoma, Wash.
WORLD, JOHN W., AND MINDELL KINGSTON—Williams', Greenpoint, Bklyn., Bronx, N. Y. C., 4-9.
Wormwood's Animals—Temple, Fort Wayne, Ind.
Wormwood's Monkeys—Chase's, Wash., D. C.
WRIGHT, HORACE, AND RENE DIETERICH—Poli's, New Haven, Conn., Shubert's, Utica, N. Y., 4-9.
Wychoff, Fred.—Pantages', Tacoma, Wash.
Young, James—Keith's, Syracuse, N. Y., Keith's, Cleveland, O., 4-9.
Young, Ollie and April—Family, E. St. Louis, Ill., Princess, Wichita, Kan., 4-9.

THE RECORD OF DEATHS.

"H. G. B." writes: "To no community did the news of Thomas Thorne's unhappy death bring a greater shock than to Hartford, where for the four seasons of 1903 to 1908, inclusive, he was with the Hunter-Bradford Players, our Summer stock company. His great popularity here was the result of steady growth in artistic stature, the development of genuine talent and the gift of a pleasing and very likable personality. To thousands of our playgoers he was a familiar and welcome figure, and as time went on the hundreds of regular subscribers came to regard him as an old and valued friend and to greet him each week with affectionate enthusiasm. During his first season, when he was only nineteen, he had little chance to display his gifts, but in 1906 he happened to be cast as the Earl of Tweenways in The Amazons, and was quick to seize his opportunity. So marked was his success that thereafter in regular engagements as well as Summer stock he was usually cast for fop roles, the silly ass, and similar characters, which he played as only a very clever man can play them. His English manner, distinguished bearing and the intense gravity with which he often pointed a humorous situation were potent factors in his greatest hits, and, however cast, he never failed to act with the assurance and poise of the actor who is born, not made. Although usually assigned to comedy, his talents were not confined to that field. In the brief role of Arthur Brinthrope in the first act of Sunday he showed himself as capable of acting the villain as he was an inimitable fop, and as Raoul in Leah Kleschna he gave a wonderfully vivid and complete characterization. In both melodrama and high comedy he constantly gave proof of abundant talent of a very fine order, splendid promises for the future, which can now, alas, never be fulfilled."

R. O. Rogers died at Bath, N. Y., Feb. 21, of a complication of diseases. Born at Cayuga, N. Y., March 9, 1848, he moved to Rochester, N. Y., when he was about fourteen years of age. It was here that he received his schooling in the theatrical business through the medium of the Rochester Stock company, where he became associated with Booth, Barrett, the Chanfrans, "Yankee" Miller, "Yankee" Robinson, Kate Fischer and other stars of that period. At the end of his stock engagement he joined Kate Fischer as leading man for one season. He ran several small repertoire companies, and in 1878 organized a small circus called the Rogers Shows. In 1879 he took as a partner William Campbell, and that season the show was known as the Rogers and Campbell Shows. During 1880-1881 he was manager of Stevens' U. T. C. company, which was one of the first of the Big Tom Shows. In the Fall of 1881 he opened a Tom Show of his own, which continued Summer and Winter till 1889. He invested in the Interstate Shows in 1890 and the Great Pacific Shows in 1891, but ill health caused a reverse in his fortunes, which he never recovered. He lectured on "The War for the Union" in 1892, 1893, 1894, and after that went back to the repertoire business, which he continued till his death. In 1864 he joined Company A of New York State Artillery, which was in action. He was a member of the G. A. R., which took charge of the funeral. The body was interred at Bath, N. Y., temporarily, but will be removed later to the family plot at Dansville, N. Y., where his wife, Lillie M. Rogers, is buried. He leaves one daughter, Edna.

Annie Alliston died at the Bide-a-Wee Hospital for Incurables, at Longport, Atlantic City, N. J., Friday, March 25. She was born in London, England, pursued her profession there and in India, coming to America in the eighties. She was the original Duchess in Dixie's Adonis, and a member of Richard Mansfield's company. Her last engagement was with Robert Mantell, with whom she played the Duchess in Richard III. Two years ago she was accepted as a guest at the Edwin Forrest Home, but receiving an engagement she chose to continue her professional career. Other parts in which she had appeared were as Dowager Lady Holdart in Ten Thousand a Year, the Hostess in The Story of Rodion, and Miss Hallam in The First Violin. During the season 1907-1908 she appeared with Gus Williams in Keppler's Luck. Taken ill last December, Mrs. Bessie Bowie, of Atlantic City, cared for her until she was, through the influence of Dr. Bernard Lee, admitted to the Bide-a-Wee Hospital. She is survived by her sister, Lily Alliston. She was buried by the Actors' Fund.

John V. Dailey, an old-time actor with a record of about fifty years on the stage, died at Duluth, Minn., last week, at the age of sixty-five, and was buried in that city on March 21. Back in the seventies Mr. Dailey was a member of G. W. Fleming's company at Niblo's Garden, appearing with Frank Mordaunt, E. K. Collier, George C. Boniface, Sr., E. P. Thorne, Annie Ward Tiffany, and others. For some time he had been a member of David Warfield's company in The Music Master, and it was during an engagement of that company in Duluth that he was taken ill about three weeks ago. He was originally engaged by David Belasco to play Comrade Hickman in A Grand Army Man, and lately up to the time of his death he played Ditson, the secretary, in The Music Master.

Laurent De Give, who died recently in Atlanta, Ga., was manager of the Grand Theatre in that city.

Ethel, the three years old daughter of Mr. and Mrs. Lionel Barrymore (Doris Rankin), died in New York, March 24. The child was buried in the Drew-Barrymore vault in Philadelphia.

During the performance of Just a Woman's Way at Newton, Ia., a telegram was received saying that the owner of the show, Sidney W. Pasco, had just died suddenly in Chicago. Mr. Pasco had two attractions on the road at present and had booked five for next season. His plays will continue till the end of the season.

Correspondence

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): J. E. Dodson in The House Next Door March 19; superb cast; excellent performance; best seen here in recent years; Mr. Dodson received a well merited ovation from a very large audience. W. H. Crane in Father and the Boys 21; excellent co.; delighted a good house. Primrose's Minstrels 22; pleased; large business. The Time, the Place and the Girl 28. King Dodo 28. Grace George 2.

TUSCALOOSA.—ELKS' AUDITORIUM (John G. Brady): Graustark (return) March 16; to big business and complete satisfaction; play and co. both pleased, even better than on former appearance one month ago. The Time, the Place and the Girl 22; one of the best houses of season; co. pleased. Sylvia 30 (local).

ARKANSAS.

LITTLE ROCK.—CAPITAL (John P. Baird): Fulton Stock co. in The Heir to the Hoorah March 14-19; fair performances, to good business. A Stubborn Cinderella 19; good performance and business. Fulton Stock co. in The Girl from Our Yonder 21-26.—ITEMS: Eloise May Clements, who played the part of Lady Evelyn in The Stubborn Cinderella co., was seriously ill, and went on against the advice of her physician and the manager. She fainted between the second and third acts, but pluckily went through the third and last act and then collapsed.—The contract for the erection of the Kempner Theatre, on Louisiana Street, was awarded to Frank P. McClure, of St. Louis, Mo., on March 18, and it is specified that the building will be completed early in the Fall of the present year. It was the intention of the owners to build and equip it for $100,000, but it is learned from other sources that this amount will be exceeded by possibly $40,000.—Mr. Weis, of Memphis, who will manage the new Kempner Theatre the coming season, was in the city yesterday in conference with Mr. Kempner. Mr. Oppenheimer, who is also interested financially in the new theatre, has been in the city several days. All Klaw and Erlanger productions will be seen here, it is said.

HOT SPRINGS.—AUDITORIUM (Brigham

and Head); Elks' Minstrels (local) March 14; direction of C. George Nunn; was well received to a capacity house. Rose Melville in Sis Hopkins 16, 17; pleased fair business. A Stubborn Cinderella 19, 20; fine production; good business. The Fighting Parson 22. The Prince Chap soon.

JONESBORO.—EMPIRE (W. W. Hetherington): Careless Cupid (local Elks) March 14, 15; to splendid business. The Fighting Parson 21. John B. Wills Musical Comedy co. 17, 18.

EL DORADO.—JOHNSTEN'S OPERA HOUSE (A. G. Howard): Fighting Parson March 18; fair co.; satisfied fair house.

CALIFORNIA.

OAKLAND.—MACDONOUGH (H. H. Campbell): The Red Mill March 18, 19; fine production, to good attendance. Wine, Woman and Song 20. Robert Mantell 21-26.——LIBERTY (H. W. Bishop): Bishop's Players presented The Girl of the Golden West 14-20; performance well rendered; attendance exceptionally good. The Eternal City 21-27.——ITEMS: Tilly Koenen gave a concert at the Liberty 18; to a medium sized, but very enthusiastic, audience.—Maud Allan is booked for one performance at the Liberty 8.

CHICO.—MAJESTIC (N. O. Turner): The Merry Widow March 5; pleased a capacity house; fine performance. St. Elmo 15; to small attendance; good attraction. The Alaskan 15; pleased a good house (third time here). Maud Powell, violinist, pleased a good house 18.

COLORADO.

GREELEY.—OPERA HOUSE (William Bommer): The Climax, presented by a capable co., to an appreciative audience, March 16; Howard Lange as Luigi Golfanti, Walter Dale as his son, Thomas Fallon as the doctor, John Raymond, and Leona Watson as Adelina Von Hagen, the pupil, all pleased. Mary Jane's Pa 18, with Max Figman and Helen Lackay in the title roles; greatly pleased a fairly good house. Brewster's Millions 21. The Only Law 23. Blanche Walsh in The Test 29. Al. G. Field's Minstrels 6. Lion and the Mouse 8. Stubborn Cinderella 14.

COLORADO SPRINGS.—GRAND (S. N. Nye): Max Figman in Mary Jane's Pa March 15 to good business; star delightful and support good throughout; performance pleased. The Climax 17 received miserable patronage; worthy of S. R. O.; co. excellently balanced and attraction thoroughly enjoyed. Blanche Walsh in The Test 19 to good business; Miss Walsh good, as usual, and fair support. Le Brun Opera co. 20.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Evangelistic services, which have been held here for the past month, concluded March 20; large crowds have been in attendance. Moving pictures on Saturday nights have been well attended. St. Elmo 15.——FRATERNAL HALL (Aspen Amusement Co.): Motion pictures 6-20; drew good audiences.

LA JUNTA.—THEATRE (S. Dunkin): The Flower of the Ranch March 14; good, to poor business. The Climax 19; fine; business fairly good.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): The New York Yiddish Stock co. made its periodical visit March 21 in unpronounceable name and cast, except to the top-heavy East Side throng that greatly enjoyed the play, judging from their laughter and applause. George Evans' Honey Boy Minstrels 22, 23; to well pleased audiences. A Gentleman from Mississippi 24-26. Travelling Salesman 28-30. Sunnybrook Farm 31, 1. Anna Held in Miss Innocence 2-4. Is Matrimony a Failure? 5. Cole and Johnson 6. Third Degree 8, 9. And now for a cruise of sixteen one-night stands in the West Indies, on the Molke Circuit, for

A. DUMONT.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson): Two weeks of moving pictures and vaudeville entertainment will be broken March 23 by The Soul Kiss, by Our New Minister 28, 29. Anna Held in Miss Innocence 30.——ITEM: The last objecting leaseholder whose demands held up the Poli New Theatre Building several months has been appeased and work will be begun promptly in expectation of having the house ready for occupancy on Labor Day.

WILLIAM P. HOPKINS.

NORWICH.—BROADWAY (Ira W. Jackson): Cohan and Harris' Honey Boy Minstrels March 21; played to a crowded house and gave a fine performance. Rebecca of Sunnybrook Farm, matinee and night, 23; drew two large and well pleased audiences; an elaborate production by a splendid co., headed by Archie Boyd and Edith Taliaferro.——ITEM: The Broadway was sold the past week to S. Z. Poli, who controls a chain of some twelve or fifteen theatres in Connecticut and Massachusetts. The sale was private, but it is said that Mr. Poli gets this $100,000 theatre for about half price. What the policy of the house next season will be is not yet stated, but it will be an agreeable change to have anything in the line of first-class attractions. Ira W. Jackson has in the course of his several years of management of the Broadway given Norwich some of the best attractions on the road, and he will leave Norwich with the best wishes of the public and particularly of THE MIRROR correspondent, who has met with many favors and courtesies from him and his staff. Norwich will always patronize good talent, whether it be drama, opera or vaudeville, and welcomes Mr. Poli with the hope that his management may be in every way a success. The sale of the house was carried through by George W. Carroll, a broker of this city.

STAMFORD.—ALHAMBRA (Joseph d'Estere): Vaudeville and pictures March 21-26. Our New Minister 30, under auspices of the Stamford Lodge of Elks. Mabel Barrison and Harry Conor 2 in Lulu's Husbands.——FAMILY (Herrick and Bloom): Washburn's U. T. C. co. 21 to two fair houses.——ITEMS: The morning parade created some excitement when the horse of a local coal peddler became frightened and proceeded to do some stunts on his own hook. The resulting damage was not serious.—Joseph d'Estere, secretary of the Currie-Miller Co., has been installed as local manager of the Alhambra. The outlook now is bright for more frequent attractions.—The Stamford Preparatory School Dramatic Club is rehearsing The Private Secretary, which will be given in the Alhambra 15.

NEW LONDON.—LYCEUM (Walter T. Murphy, res. mgr.): Rebecca of Sunnybrook Farm March 22 to capacity house, which thoroughly enjoyed the excellent performance of Archie Boyd, Harry C. Brown, and Lorraine Frost and others. Cole and Johnson in The Red Moon 28. Annual minstrels of the Konomoc Hose co. 30. Soul Kiss 31. U. T. C. 2.——ITEMS: Harry C. Browne and Sam Colt, of the Sunnybrook Farm co., were the guests of friends while here 22. Mr. Browne owns an extensive farm at Quaker Hill, which he occupies during the Summer. The local lodge of Elks, of which he is a member, presented him with a beautiful bouquet.—Charles Bunting, the popular stage-manager of the Lyceum, had a prominent part in the minstrels of the Konomoc Hose co. 30.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): William Norris in Play Ball March 17; fair performance; light house. Under Southern Skies 19 to two crowded houses; audiences pleased. Pictures 20 to large patronage. Stetson's U. T. C. 23, matinee and night, to phenomenal business; matinee had over 1,500 paid admissions. Rebecca of Sunnybrook Farm 25. Our New Minister 26. The Yankee Prince, with Tom Lewis, 30. Poli's vaudeville 7. Cole and Johnson 9.

WATERBURY.—POLI'S (Harry Parsons): William Norris and co. in Play Ball March 18, 19 to small audiences. Graustark 21-23 to good business. George Evans and his minstrels 24. Via Wireless 25. The Soul Kiss 26. Cole and Johnson 29. The Welsh Choir 30. Anna Held in Miss Innocence 31. The Traveling Salesman 1.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Colt's Band March 17; fair attendance. Under Southern Skies 18; delighted packed houses afternoon and evening. White's Mule Circus 21-23; kept capacity houses in a continuous roar of laughter. U. T. C. (Stetson's) 1.

WINSTED.—OPERA HOUSE (Mills E. Norton): The Soul Kiss March 18 satisfied a large house. Creatore and His Band 30.

FLORIDA.

TAMPA.—TAMPA BAY CASINO (C. C. Parsons): The Manhattan Opera co. in The Chimes of Normandy and Mascotte March 14-19.——ORPHEUM (Ortagus and Schooley): The Peruchi-Gypsene co. in Lost Paradise 14-19.——TRIPLETT (William Triplett): The Western Girl 14-19.——ITEM: Following the performance of Maritana 19, by the Manhattan Opera co., the Tampa Bay Casino will be closed until October, so far as traveling cos. are concerned. The theatre has done a fairly good business this season, but its largest patronage has been secured by stock cos. at popular prices.

LEESBURG.—OPERA HOUSE (B. Davis): Schubert Symphony co. March 19 pleased fair audience (under canvas). Lyceum Comedy co. 21-26.——ITEM: This closes the bookings here for this season. Most of the attractions have played to paying business, though some have played here when the weather was their opposition, the companies under canvas have all done well.

PENSACOLA.—OPERA HOUSE (John M. Coe): Ruth Grey March 14-19; to good business. The Time, the Place and the Girl 25.

OCALA.—TEMPLE (J. W. Sylvester): Roney Boys March 21. Manhattan Opera co. 24, 25.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. L. De Give): Cohan and Harris presented J. E. Dodson and fair co. in The House Next Door March 16, 17; to fair business. Daniel V. Arthur presented Marie Cahill and excellent co. in The Boys and Betty 18, 19; to fair business. Primrose's All-Star Minstrels 24. William H. Crane in Father and the Boys 25, 26.——LYRIC (H. L. De Give, res. mgr.): A. H. Wood offered Sal, the Circus Gal, with Vivian Prescot, 21-26 in lead, also Donazetta Troupe, playing to fair business.

AUGUSTA.—GRAND (Charles Rex, res. mgr.): The Talk of New York March 14; good house and first-class co. J. E. Dodson 15 in The House Next Door; excellent, to crowded house. Forty-five Minutes from Broadway 23. Arizona (local) 28. Marie Cahill 1.——ITEM: Victor Moore, with The Talk of New York, and J. E. Dodson each received curtain calls.

MACON.—GRAND (P. G. Phillips): Forty-Five Minutes from Broadway March 17; to fair sized audience. Richard and Pringle's Minstrels, with matinee, 21, drew top-heavy houses. Marie Cahill in Betty and the Boys 28.

NEWNAN.—UNDER CANVAS: C. W. Park Dramatic co. March 21-26 pleased excellent business.—ITEM: Like organizations could do equally well. The lot is centrally located.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): The Great Divide March 10; good co.; fairly good house. Capital City Lodge, No. 310, B. P. O. Elks 12; new members taken in 16. Charles B. Hanford co. 19; matinee, Taming of the Shrew; evening, The American Lord; Hanford and wife are Boise favorites; they are better than ever to-day; put up two splendid productions, that pleased good audiences. The American Lord is new departure for Hanford; well staged; satisfactory to big house. Stubborn Cinderella 2. Cousin Kate 19, 20. Lion and the Mouse 24. Red Mill May 4, 5. Dorothy Morton 10, 11. Wine, Woman and Song 12, 13. St. Elmo 16. Steers and Coman 28.——ITEM: On the Seventeenth of Ireland the Box, Oaks and Lyric, all trimmed in green, with green lights, and had to put on extra performances.

ILLINOIS.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Winninger Brothers Stock co. March 13-19 drew large and well pleased houses. Plays: John, the Janitor; The Gypsy's Warning, The Golden Rule, A Stranger in a Strange Land, Reaping the Harvest, A Dutch Blockhead, Fritz Speigle, Detective; Keppler's Fortune, Rip Van Winkle, and The Arkansaw Traveler. Shadowed by Three 20; two good houses; pleased. Beverly of Graustark 26. Ma's New Husband 27. Louis Mann 1. Tempest and Sunshine 3. The Climax 5.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): Tim Murphy in Cupid and the Dollar March 16; a Peoria favorite; good business. The Phantom Detective 17-19; excellent; business fair. School Days 20-26; fine co.; business good. Ishmael 27-29. David Warfield in The Music Master 30. The Pearl of India 31-2.

ROCKFORD.—GRAND (George C. Sackett): They Loved a Lassie March 18 (return); pleased a good house. Grace Hayward co. presented The Man on the Box 14-17, and pleased crowded houses.——MAJESTIC (Robert Sherman): Sherman Stock co. in The Price of Honor and The Wages of Sin 14-19; to fair business.

TAYLORVILLE.—ELKS' (Jerry Hogan): The Latimore-Leigh co. March 14-19; fair co., to good business; plays: Beyond the Law, In Wyoming, The Queen of the Gypsies, The Man and the Hour, Molly Bawn, and The Man from Tennessee. The House of a Thousand Candles 25. Shadowed by Three 26.

AURORA.—OPERA HOUSE (Charles Lamb, res. mgr.): The Lid Lifters March 17; drew capacity business, men only. They Loved a Lassie 20 (return); two performances; good co. and business. The Rosary 27. Louis Mann in The Man Who Stood Still (return) 28. The Chicago Minstrel Club (Eagles' benefit) 31.

STERLING.—ACADEMY (W. F. Lipp): They Loved a Lassie March 15; delighted the business. The House of a Thousand Candles 17; gave good satisfaction to fair business. Maxwell-Hall co. 4-9. Third Degree 12. The Servant in the House 26. The Traveling Salesman 28.

BEARDSTOWN.—OPERA HOUSE (William H. Deppe): Winninger Brothers co. opened March 21 to S. R. O. in John, the Janitor, followed by A Stranger in a Strange Land, The Golden Rule, A Dutch Blockhead, Fritz Speigel, Detective, and Rip Van Winkle.——ITEM: Frank Winninger reports big business for the season.

ALTON.—TEMPLE (W. M. Sauvage): The Napanees March 14-19; pleased excellent business. Human Hearts 19; fair business. The Little Homestead 27. Latimore-Leigh Stock co. 28-2. Beverly of Graustark 3. Buster Brown 4.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop, Dysart and Pierce): They Loved a Lassie March 16; excellent co. and play, to big house. The Girl from Home 29. The Traveling Salesman 26.

MORRISON.—AUDITORIUM (A. R. Lewis): House of a Thousand Candles March 18; gave excellent satisfaction, to a large house. Beggar Prince Opera co. 29.

ELGIN.—OPERA HOUSE (F. W. Jencks): Lyman Howe March 25, 26 (second return).——TEMPLE, LYRIC and STAR: Vaudeville and pictures, drew good business 14-19.

PRINCETON.—APOLLO (E. L. Belden): House of a Thousand Candles March 19; good production; fair business. Lyman Howe 24. Old Arkansaw 2.

OTTAWA.—THEATRE (M. Duffy): They Loved a Lassie March 13 pleased good house. Renfrow's Jolly Pathfinders 14-21 played to fair business. Lyman H. Howe 23.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Dark March 14-21. Guy Stock co. 27.

INDIANA.

MARION.—INDIANA (S. W. Pickering, bus.-mgr.): John W. Vogel's Minstrels March 19 was presented to two good audiences and gave a pleasing performance. Lillian Russell in The First Night 21, at advanced prices, almost completely filled the theatre. The First Night turned out to be Kathryn Osterman's old piece, The Night of the Play, that had been seen here several times. Polly of the Circus 25. The Lid Lifters Burlesquers 28. David Warfield in The Music Master 7. The Traveling Salesman 8.——GRAND (S. W. Pickering, bus.-mgr.): The Blanden Players 14-19 were well patronized and pronounced one of the best repertoire cos. seen here. The National Stock co. 21-26.——ITEMS: The announcement that David Warfield will be here 7 was received with pleasure and the largest audience ever in the Indiana is expected. All the surrounding cities are sending in orders for tickets, in lots as high as 200.—Explorer Peary will deliver a lecture on his discovery in the Coliseum here on the first anniversary of the discovery of the Pole 6. The lecture will be attended by people from all parts of this and other States.

FORT WAYNE.—MAJESTIC (Rice and Stair): Preston and Brickert Stock co. in The Little Minister March 14-16; pleased packed houses. Montana 17; good house. The Newlyweds and Their Baby 18, 19 and matinees; pleased good business. Preston Brickert co. in Zira 20; good returns. Maude Adams in What Every Woman Knows 22. The Love Cure 25. Young Buffalo in New York 27. German Theatre co. in Tante Regina 30.——TEMPLE: John Nicholson, formerly of Our Stock co., drew packed houses all week 21-26, and was greeted by many demonstrations of approval. His sketch was The Littlest Girl.

LOGANSPORT.—NELSON (Fred Smith): The First Night March 19, with Lillian Russell and Digby Bell, pleased a large audience. The Lid Lifters 21; large male attendance. Polly of the Circus 22; Miss St. Leon in the part of Polly was very good and was obliged to respond to numerous curtain calls. U. T. C. 23; crowded house both matinee and night. Sapho 26. John W. Vogel's Minstrels 28.——BROADWAY (E. D. Sipe): Whitney Musical Comedy co. 21-26 in Ruler of the Town and The Star of Zanzibar to big business.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): John Drew in Inconstant George 1.——AUDITORIUM (Harry G. Sommers): Studebaker Minstrels (local) March 14; pleased big house. Jane Babcock in The Little Minister 19; to fair business. Maude Adams in What Every Woman Knows 21; drew well. Martin's U. T. C. 22.——INDIANA (Thomas Moss): Indiana Stock co. in Thorns and Orange Blossoms 13-19. Knobs of Tennessee 20-2. Business good.

HUNTINGTON.—HUNTINGTON (H. A. Rosebrough): Culhane's Amusement co. March 14-19; in The Girl from the Hills, For a Girl's Love, Tried for Her Life, St. Elmo, Du Barry, and Adrift in New York; to fair business and pleased. The House of a Thousand Candles 22. Polly of the Circus 24. Eagles (home talent) 29. Gilpin's Hypnotic co 1, 2. The Man of the Hour 15. The Traveling Salesman 2. The Servant in the House 25.

GOSHEN.—JEFFERSON (Harry Sommers): National Stock co. March 14-19 presented In Arizona, Hoosier State Folks, Temptation of Money, A Woman's Honor, Her Husband's Sin, Romance of the West, and Her Fatal Shadow to good business, giving satisfaction. Lid Lifters Burlesque co. 25. Howe's Travel Festival 29. Molly Bawn 1. The Traveling Salesman 21. The Third Degree May 18.

MUNCIE.—OPERA HOUSE (H. R. Wysor): Classmates March 15; played to poor house; good performance. White's Faust 19; matinee and night; poor houses; fair performances. House of a Thousand Candles 21; light house; good performance.

WABASH.—EAGLES' THEATRE (C. A. Holden): Burleigh Cash Stock co. March 14-19 in A Son of Toil, At His Country's Call, On the Rio Grande, A Daughter of Satan, Monte Cristo, and Driven from Home; matinees 15, 19, Inside Track and Two Orphans; pleased fair business.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, Jr.): Maude Adams March 25, A Russian Slave, Huntington Players, 28, Charley's Aunt 27, 30, 31. Y. M. C. A. Circus 28, 29.——ITEMS: Alice Harcourt King is visiting her parents.—Huntington Stock co. disbands 2.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton): Lillian Russell March 18 in The First Night; drew good house. A Traveling Salesman 20, and matinee; pleased very good houses. Maude Adams 24. Buster Brown 27.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): The Lid Lifters March 18 drew fair audience. The County Sheriff 19; good, to small house. The Time, the Place and the Girl 27. They Loved a Lassie 30.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): Empire Stock co. played an unsuccessful engagement March 14-17. The House of a Thousand Candles 18; very good, to light business. Buster Brown 25.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis): Frederick Warde in lecture on Shakespeare and his plays March 15; pleased packed house. Martin's U. T. C. 30. Honolulu Students 31.

UNION CITY.—UNION GRAND (S. J. Fisher): St. Elmo March 17; gave excellent satisfaction, to large house. The House of a Thousand Candles 24. Buster Brown 29.

PRINCETON.—KIDD (George P. Kidd): The Traveling Salesman March 17; capacity; good. Three Twins 25.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Rogers-Grilley recital March 15; delighted good business; one of the best numbers ever given on local lecture course. The Chase-Lister co. in She Looks Good to Father 26.——ITEMS: Stage Manager M. M. Kickella, of the Metropolitan, was honored 17 by the unanimous nomination as member of City Park Commission for six years, and will be elected 28.—Agnes Bilal, who was formerly in melodrama, has joined a new musical piece now touring the West, entitled The Girl and the Money, and is receiving flattering notices for her good work in the leading feminine role. John E. Young, formerly of The Time, the Place and the Girl co., is the leading comedian of the co.—During Passion Week the Star burlesque house at St. Paul will be used by the Methodist ministers of that city for Lenten services, the house manager having kindly offered his house for this purpose.—For the present at least, the "Opera House Reporter," which was burned out 4 at Hatherville, will be published at Mason City, Iowa.—The rush for seats for the David Warfield engagement at Dubuque 17 broke all records, over 100 being lined up at the box office at 4 a. m. The house was quickly sold out.—Manager Ellsworth has been chosen one of the nine directors of the Iowa Falls Commercial Club.

FRANK E. FOSTER.

MARSHALLTOWN.—NEW OLEON (Busby Brothers): The Servant in the House March 12; good co.; pleased good business. Maxwell-Hall Stock co. 13-25, except 19; exceptionally good co.; plays: The Scout's Revenge, Sapho, A Daughter of the People, The Deserted Bride, The Fatal Coin, Shipwrecked, and The Great Secret. The Goddess of Liberty 15; good co., headed by Sallie Fischer and George Parsons; pleased a capacity house. The Great Divide 25.——ITEM: The Maxwell-Hall Stock co. canceled their engagement for this week and are resting here.

DUBUQUE.—GRAND (William L. Bradley): Grace Van Studdiford March 16 in Golden Butterfly; pleased a fair house. David Warfield in The Music Master 17; played to the largest house of the season and delighted his patrons. The Goddess of Liberty 19; good attraction and business. Howe's pictures, afternoon and evening, 21; drew well. Spedden-Page Stock co. 27-2. Hidden Hand 3. Miss Patsy 4. Local 5, 7. Elsie Janis 9.——ITEM: Warfield's manager reports that the receipts here 17 exceeded any one night stand of the season.

OTTUMWA.—OPERA HOUSE (J. P. Jersey): A Pair of Country Kids March 14; fair business. John E. Young in The Money and the Girl 16; good co. and business. Shadowed by Three 17; fair house. The Royal Slave 19; good house. The North Brothers 21-26; presented The Prince of Rogues. In Love with Her Husband, The Village Peacemaker, Across the Great Divide, Only a Little Girl; excellent bills and business; the Ladies' Orchestra favorably featured.

WATERLOO.—SYNDICATE (A. J. Busby): Spedden-Page Stock co. March 7-12; good business, with A Thoroughbred and Du Barry. The Great Divide 24. Maxwell-Hall Stock co. 28-2.——WATERLOO (A. J. Busby): The Goddess of Liberty 18; pleased capacity; many turned away; house was sold out in one hour and ten minutes. Sally Fisher and George Parsons made decided hits. Spedden-Page Stock co. 21-26.

ALGONA.—OPERA HOUSE (Roscoe Call): The Art of Life, by Donald Robertson and players, March 10 to good sized, well pleased audience. The part taken by Mr. Robertson was especially pleasing. St. Elmo 18 to fair house. There were a number of counter attractions which greatly reduced the attendance. It was entitled to larger business. Tiger and Lamb 5. What Would You Do? 11.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin-Kindt and Co.): Dark March 16, 17. The Money and the Girl 18 (return); pleased a fair sized audience; deserving of better patronage. Dark 19. A Pair of Country Kids 20; light business. Ten Nights in a Barroom 21. House dark 22. The Servant in the House 23.——OPERA HOUSE (D. L. Hughes): Dark 16-22.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): Tim Murphy March 18; pleased fair house. A Pair of Country Kids 19; good attraction and deserved better patronage. The Irish Senator 20. The Servant in the House 2.——ITEMS: Light booking from this time on.—J. Henry Fisher returns 15 and will again lead the orchestra. Here's hoping he can be persuaded to stay.

SPENCER.—OPERA HOUSE (Franklin

GEORGE
LYDECKER
Address 236 W. 48th Street, New York City.

Floete): St. Elmo March 15; good, to good house. Mahara's Minstrels 21; fair, to poor house.

COUNCIL BLUFFS.—STAR (P. C. Mooney): William Gaw co. presented 'Way Out West March 20; to pleased audience. Go-Won-Go-Mohawk 24. The Servant in the House 27.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister): Just a Woman's Way March 22 pleased fair house.

KANSAS.

HUTCHINSON.—HOME THEATRE (W. A. Lee): Dorothy Morton in The Widow Jones March 14; very fine co., to good business. May Stewart in The Twelfth Night 16; good co. and business. The Flower of the Ranch 19; pleased fair house.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie): The Columbus Stock co. (local) March 16 and 19, had fair business. K. of P. Minstrels (local) 1, 2.—ITEM: Manager McGhie will open his Airdome about the middle of May.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): The Top o' th' World March 16; excellent co.; capacity house. Dorothy Morton in Widow Jones 21; fair co., poor house.

FORT SCOTT.—DAVIDSON (Harry C. Ruich): The Servant in the House March 16; good business and fine performance. Gentleman from Mississippi 25.

KENTUCKY.

HENDERSON.—PARK (J. D. Kilgore): Coburn's Minstrels March 18 pleased fair business. Traveling Salesman 19; good performance and business. Buster Brown 26. Girl from U. S. A. 29. Little Johnny Jones 30. Cat and the Fiddle 1. Renfrow Stock co. 11-23.

PARIS.—OPERA HOUSE (R. S. Porter): Buster Brown March 23; fine co.; biggest house of the season; S. R. O. Cat and the Fiddle 25. Coburn's Minstrels 29.—ITEM: R. S. Porter has again accepted the managership of the Grand.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity, res. mgr.): Sham March 22, 23; Henrietta Crosman co. one of the best offerings of season; good houses. Charles Grapewin in Above the Limit 28.—KEITH'S (James E. Moore, res. mgr.): Keith's Stock co. in The Devil; Sidney Toler as Dr. Bourch; realistic, clever and cleancut; Marie Pevey and Vera Landos efficient, thoroughly clever and, withal, fascinating; as Carl Mayer Julian Noa had vim and spirit; Violet Heming, Louise Verback coquettish, pert and charming; Andie Landos, by Frederick Murray, showed strength of action; Mabel Craig, Pia, little to do but did it well; Howard Russell Paul, the valet, squeezed as much fun as possible for the role; balance co. excellent; business averaged good.—PORTLAND (new; N. G. Greely): The Russian Maximus Hercules and others; packed houses; waiting crowds.—CONGRESS (Emile H. Gerstle): Cornelia Roberts and co. and four other offerings; fair business; house closed Good Friday.

LEWISTON.—EMPIRE (J. A. O'Brien): Chicago Stock co. March 19 closed week of good business; good co. Henrietta Crosman 21, just as charming as ever, delighted a good house with Sham, which seemed unusually well adapted to her style of comedy; co. was excellent from nearly every point of view and play and players were worthy a larger audience. The Man of the Hour 28. Charles Grapewin in Above the Limit 30. Local 31. 'Way Down East 1, 2.—ITEM: Members of the Chicago Stock co. and The Man of the Hour co. enjoyed a rest here during Holy Week.

BANGOR.—OPERA HOUSE (F. A. Owen): Henrietta Crosman in Sham March 18, 19; more than pleased three good audiences. Holy City 21; to small audience. Charley Grapewin in Above the Limit 29. 'Way Down East 30, 31. The Man of the Hour 1. Chicago Stock co. 4-9.

BRUNSWICK.—TOWN HALL (H. J. Given): Bowdoin Athletic Exhibition 18; good; to packed house. Schubert Trio 22. A. C. L. Musical Club 28. St. John's Concert Band 30. Circle Cremazie 13.

MARYLAND.

CUMBERLAND.—MARYLAND (W. L. McCray, res. mgr.): Vaudeville and pictures March 14-18, to good business. The Land of Nod 19; fair co., to good business. Eugene V. Debs Lecture 25. The Rilery Band 28. The Pirates of Penzance (local) 30.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): George Sidney in The Joy Rider March 19; good performances, to fair business. Land of Nod 26. St. Elmo 28. Black Patti 31.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Concert March 20; matinee; vaudeville and pictures to excellent attendance. Rekiln's Yiddish Players 23; presented The Golden Wedding to good attendance and gave satisfaction. Concert 27. Henrietta Crosman in Sham 30. Charles Grapewin in Above the Limit 1. The Soul Kiss 2. Concert 3. Creatore 4. Anna Held in Miss Innocence 7. Trixie Friganza in The American Idea 10.—ITEMS: For the past two months we have had very few attractions, but Manager Wiley has promised some of the best cos. and stars for the balance of the season. Among those booked are Fritzi Scheff, Mande Adams, Billy Burke, Raymond Hitchcock and Cecil Lean and Florence Holbrook in Bright Eyes (return).—George Hill, of this city, has been appointed manager of the Fitchburg, Mass., Opera House.—The Savoy Theatre closed during Holy Week and will reopen Easter Monday.—Business has been excellent all through the season.—The Bijou and Premier Theatres are doing an excellent business from week to week.—The New Bedford, Mass., Sunday "Standard" 20 contained a very interesting article on the drama in that city three-quarters of a century ago. The first play ever presented there was Aug. 1, 1836. The play was Castle Spectre, or Evelina's Ghost. The price of admission was boxes 75 cents; pit, 37 1-2 cents, and gallery 25 cents. Bald heads admitted to their accustomed row for the magnificent sum of two bits and a half. Lucky audience!—John Meehan and Manager Emerson, of the Leigh De Lacy co., entertained several of their friends from this city 17 at New Bedford.—The members of the Leigh De Lacy co. enjoyed a well earned vacation 21-26. This co. will resume their road tour at Pittsfield, Mass., 27.—Walter Woods has written a very powerful play, entitled The Reformer.—Invitations have been extended to many professionals to attend the opening of "Breezy Knoll" bungalow 2.—John Meehan, who is an exceptionally good actor, has had several offers to enter the vaudeville field in a new one-act playlet.—Owing to the serious illness of his wife, Felix Adler was obliged to close his engagement at the Savoy 17 and return with her to Chicago.

W. F. GEE.

WORCESTER.—WORCESTER (J. F. Burke, res. mgr.): The Harvest Moon, with George Nash and an excellent co., March 18, 19 and matinee, to good business. Augustus Thomas was in town 18, 19 and called a special rehearsal of The Harvest Moon. Jacob P. Adler in King Lear 31. Henrietta Crosman in Sham 1, 2. Is Matrimony a Failure? 6. Anna Held in Miss Innocence 8, 9 and matinee. Ethel Barrymore in Mid-Channel 11. Billie Burke 13, 16. The Soul Kiss 18, 19. The Three Twins 21-23. The American Idea 25. Jacob P. Adler 27. Blanche Bates 28. Commercial Travelers (local) 29. The Man of the Hour 31.—FRANKLIN SQUARE (Joseph A. Mack, res. mgr.): Charley Grapewin in Above the Limit 21-26 pleased small house; deserved better. McFadden's Flats 28-2. Beulah Poynter in Lena Rivers 4-9. U. T. C. 11-16. Graustark 18-23. Billy, the Boy Artist, 25-30. Ward and Vokes in The Promoters May 2-7.—ITEM: It is reported that a stock co. is being formed in New York, which is to be known as the Worcester Stock co. and is to play a limited season, beginning the latter part of May. John Cumberland, a local stock favorite, is to be a leading member of the co.

BROCKTON.—CITY (W. B. Cross): The New York Yiddish Opera co. March 17 in My Wife's Friend, with Madame Fannie Reinhart in the leading role, pleased fair house. The Brockton Choral Society 18 presented Aida in concert form, assisted by Madame Mary Hissem De Moss, soprano; Adelaide Griggs, contralto; H. Evans Williams, tenor; Stephen Townsend, baritone; Oscar Huntting, bass, with Emil Mollenhauer, conductor. A capacity house enjoyed an excellent entertainment. Concert and moving pictures 20 to full house. Creatore's Band 2. The Soul Kiss 5.

NEW BEDFORD.—THEATRE (William B. Cross): Rebecca of Sunnybrook Farm March 21 pleased large audience. Henrietta Crosman in Sham 29. Creatore's Band 2. The Soul Kiss 3. U. T. C. 6. Our New Minister 11. Boston Symphony Orchestra 12. The American Idea 12. The Third Degree 19. The Man of the Hour 25.

NORTHAMPTON.—ACADEMY (B. L. Potter): California Extravaganza co. March 17 canceled. Eddie Foy in Mr. Hamlet of Broad-

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14 performances (March 28 to April 9)
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LAST WEEK
JOS. M. GAITES offers
BRIGHT EYES
His Latest Musical Play, by the authors of "3 TWINS"
With
Cecil Lean and Florence Holbrook

way 18 pleased good business. James K. Hackett 28. Yale Stock co. 31-2.

LOWELL.—OPERA HOUSE (Ralph A. Ward): This house continued with vaudeville, moving pictures and songs up to March 23, then it closed for balance of the week, to be opened 28 with same policy indefinite.—HATHAWAY: Closed 21-26, to open on 28.

HAVERHILL.—ACADEMY (Will H. Stevens): Dark during Holy Week, when extensive alterations were made. Vaudeville March 28-2 (except 31, 1), Sid Baxter and co. being the headliners. Agawam Club in The Khan of Khatan 31, 1.

ATHOL.—OPERA HOUSE (Albert Ellsworth): Robert Emmett (local) March 17; good business and co. Guy Brothers' Minstrels 21; good business. Amherst College Players in Much Ado About Nothing 23; good business.

ROCKLAND.—OPERA HOUSE (John J. Bowler): Vaudeville March 19. Union Glee Club 21 (concert). The Alderman 29.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): Taylor Stock co. 4-9.

MICHIGAN.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson): Three Twins, with Thomas Whiffin and Florine Sutman, to capacity March 19; biggest and best attraction of the season. Helen Forrest Russell in Little Miss Robinson Crusoe to a full house 21; satisfactory performance. Out in Arizona 26. Lyman Howe's Greater Travel Festival 30. John Wilson Dodge presents Cinderella 31, 1, under auspices local heroes. A Knight for a Day 5, with George Ovey and Louise Horner. Powell-Cohan Musical Comedy co. 11-16.

KALAMAZOO.—FULLER (W. J. Donnelly): Maude Adams in What Every Woman Knows March 17 delighted capacity house. Hall's Associate Players 21-25 presented The Girl Who Went Away, St. Elmo, and The Road Agent to fair business. U. T. C. 26. Lillian Russell in The First Night 28. Mrs. Alexander Campbell in The Love Cure 29.—ACADEMY (B. A. Bush): Lyman H. Howe 21 drew fine house. Viola Allen in The White Sister 26.

ESCANABA.—OPERA HOUSE (P. M. Peterson): The Man on the Box March 20 to capacity business; co. fair. A Texas Ranger 10. Polly of the Circus 13.—BEN'S THEATRE (Gundlach and Kledaisch): Will open soon with vaudeville for two weeks, and stock to follow.

GRAND RAPIDS.—POWERS' (Mrs. Billman): The First Night March 26. The Love Cure 30.—MAJESTIC (Orin Stair): The Squaw Man 17-19; very good, to good business. The Mummy and the Humming Bird 20-22; fair, to fair business. The Sunny side of Broadway 23-26. The Man of the Hour 27-30.

FLINT.—STONE'S (A. C. Pegg): Cook Stock co. in The Broncho Buster March 14, 15; good attraction and business. Rose Stahl in The Chorus Lady 17 to packed house. James Powers in In Havana 18 to S. R. O., and pleased. Frank Gotch 25. Lillian Russell in The First Night 1.

TRAVERSE CITY.—STEINBERG'S GRAND (George S. Challis): The Time, the Place and the Girl March 15; a fine offering, to good business. Lyman Howe 17 to fair business.—CITY OPERA HOUSE (I. C. Wilhelm): Dark.

SAGINAW.—ACADEMY (A. E. Carpenter): James T. Powers in Havana to S. R. O. March 17; very fine attraction; enthusiastic audience. The Time, the Place and the Girl 20 pleased fair house; very good bill. Viola Allen in The White Sister 29. Lillian Russell 31.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Keith Stock co. March 13-20 pleased good houses; very good attraction. Lecture 21. Howe's pictures 22. Bon Ton Burlesque co. 23.

PORT HURON.—MAJESTIC (Sam Hartwell): The Time, the Place and the Girl March 21 pleased good business. Sunny South co. 26. Montana 27. Lillian Russell in The First Night 2.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle): The Man on the Box March 21; satisfactory, to good house. Human Hearts 9.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): Shaun Rhue (local) March 17, 18, to capacity. Powers (hypnotist) 21-26.

DOWAGIAC. — BECKWITH MEMORIAL (W. N. Sawyer): Lyman H. Howe March 28. The Time, the Place and the Girl 1. The Traveling Salesman 18.

HANCOCK.—KERREDGE (Ray Kerredge): Carl Cook's Stock co. March 14-19 drew large houses. Yankee Doodle Stock co. 21-26.

BATTLE CREEK.—POST (E. R. Smith): Uncle Tom's Cabin March 21; large houses; pleased.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson): The Arrival of Kitty, presented by the Magil co., March 16; delighted a fair audience; Hal Johnson as Billy Brown was excellent. The Great Divide 19; excellent performance; fair house. Grace Cameron in Nancy 20; small house.

HIBBING.—POWERS' (H. De Chambeau): Dark.—HEALEY'S (J. Barrichter): The Fisher Stock co.—indefinite. The Belle of Richmond March 13-16. Local 17. Friends 18, 19; good co., to continued good business. Monte Cristo 20-23. Dark 24-26. At Cosy Corners 27-2.

ROCHESTER.—METROPOLITAN (J. E. Reid): Bernard Daly March 10 to good business; pleased. The Great Divide 23. Monte Cristo 29. Polly of the Circus 6. The Girl of the Golden West 8. Minneapolis Symphony Orchestra 9. Morgan Stock co. 11-16.

WINONA.—OPERA HOUSE (O. F. Burlingame): David Warfield in The Music Master March 15 to capacity, at advanced prices; pleased. St. Elmo 20 to satisfactory business. The Goddess of Liberty 5. Top o' th' World 9.

ST. PETER.—OPERA HOUSE (Ludcke Brothers): Bernard Daly March 8 pleased, to fair business. Local 17 to S. R. O. Alaskan 28. Polly of the Circus 4.

MISSISSIPPI.

TUPELO.—OPERA HOUSE (E. W. Armstrong): A. and M. College Band, under auspices U. D. C., drew small house March 17.—UNDER CANVAS: Young Brothers Carnival co. 14-19, under auspices Red Men, drew good business.

JACKSON.—CENTURY (S. C. Marshall): Little Johnny Jones March 17; good house. Three Twins 28.—ITEM: House closed for season.

BILOXI.—DUKATE'S (Lew Rose): Vaudeville and pictures March 14-19 drew fair business.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley): The Top o' th' World March 13, 14; well presented by a good co.; business good. Olga Nethersole in The Writing on the Wall 17; won instant favor, and a good co. added to the merit of the production; business crowded. The Traveling Salesman 19, 20, by a good co., drew many hearty laughs; business good. The Servant in the House 22.—LYCEUM (C. U. Philley): David Higgins in His Last Dollar 13-16 pleased good business. Follies of the Day 17-19; an exceptionally good co. and production; one of the best of the season; business good. Beverly 20-23. Kentucky Belles 24-26.

JOPLIN.—THEATRE (W. W. Bray): The Servant in the House March 17, 18; good co. and business. A Gentleman from Mississippi 24. Traveling Salesman 25. Climax 27.—NEW CLUB THEATRE (L. F. Ballard): Louise Hutchinson People's Stock co. opened 20 in Fatal Wedding to a good house; good co. Will remain indefinitely and will change bill twice a week.

COLUMBIA.—THEATRE (R. B. Stocks): Polly of the Circus March 14; fair co. and house. Wilton Lackaye in The Battle 16; excellent co.; capacity house. Top o' th' World 18; good co. and returns. The Climax 2.

JEFFERSON CITY.—JEFFERSON (Richard Asel): Polly of the Circus March 15; good co. and business. The Top o' th' World 17; excellent entertainment, to full house. The Little Homestead 19 to poor returns.

MEXICO.—OPERA HOUSE (A. R. Waterman): Polly of the Circus March 16 pleased good business. The Third Degree 6. As Told in the Hills 15. The Traveling Salesman 21. Yankee Doodle Boy 30.

FULTON.—PRATT'S THEATRE (Gaw and Newlands): Little Homestead March 18; co. and business fair. Westminster College Gym (local) 21, to fair business. Ed A Ott (lecture) 25. W. B. Patton in The Blockhead 6.

HANNIBAL.—PARK (J. R. Price): Shadowed by Three March 19 pleased two fair houses. Beverly 25. Ma's New Husband 26.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Money was returned to patrons March 17 at this house, May Robson being unable to appear on account of illness. Mrs. Leslie Carter 19. The Virginian 20, 21. Cousin Kate 29. Robert Edeson 9, 10.—FAMILY (G. N. Crawford): Harry Cornell Stock co. 20-26 in The Man from the West. Escaped from the Harem 27-2.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung): The Traveling Salesman March 14, 15; good, to good houses. Polly of the Circus 21. Brewster's Millions 23. The Great Divide 26. Top o' th' World 29. The Test, with Blanche Walsh, 30. David Higgins 31.—LYRIC (L. M. Gorman): The Parish Priest 14-19; very good offering, to good houses. The Honeymoon 21-26. The Red Bubble 28-2.—ORPHEUM: Good houses 14-19. Bill for 21-26 has been augmented for Holy Week. FORREST W. TEBBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup): Wrestling Match March 17; fair business. High School Declamatory Contest (local) 18; crowded house. The Isle of Spice 21; good production, to only fair business; unprecedented Summer weather hurting attendance. The Girl of the Golden West 24. Max Figman in Mary Jane's Pa 29. The Great Divide 5. Al. G. Field's Minstrels 8.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): William Grew Players in Is Marriage a Failure? March 15 to increasing weekly business. Way Out West 22. Polly of the Circus 23. Isle of Spice 26. Girl of the Golden West 28. Max Figman in Mary Jane's Pa 31.

GRAND ISLAND.—OPERA HOUSE (H. J. Bartenbach): Isle of Spice March 20; fair business; good attraction. Brewster's Millions 22; big business and fine performance. Girl of the Golden West 25.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Pictures and vaudeville March 17-19; good business. Henrietta Crosman in Sham 24. Bennett and Moulton co. 28-30. Princess Phoea (local) 4, 5. Creatore's Band 6. Man of the Hour 9.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus.-mgr.): Billy, the Boy Artist, March 17-19 satisfied good business. King's moving pictures 26-2. Creatore and his band 6. Man of the Hour 8.

NEW JERSEY.

BURLINGTON. — AUDITORIUM (Charles M. Lanning): Counter attractions had a tendency to diminish the attendance at the all-star vaudeville performance given March 17; those present, however, unanimously agreed that the bill was the best of the season, which was encouraging from a managerial standpoint, in view of the fact that others of like nature will follow. Lyman H. Howe, with an interesting and instructive group of pictures, again proved his popularity here 21.—ITEMS: An organization composed of young men whose hearts are charitably disposed made their first appearance in minstrelsy at Turners' Hall, Riverside, N. J., 17. A large and enthusiastic audience greeted them, and justly so.—Elizabeth Wilson Harris, who is filling a singing engagement at the Auditorium, is also demonstrating for a firm of well-known music publishers in Philadelphia.—Eddie Leslie, of New York and London, was an entertaining visitor 19. Mr. Leslie spoke interestingly of his appearance in many of the leading theatres of the world and recalls with much pleasure his associations with THE MIRROR as correspondent while in Australia.—Mr. Gillin, manager for Lyman H. Howe's No. 1 co., says that his bookings call for ten weeks in Philadelphia, commencing May 2, and then a jump to Boston for an indefinite season. J. WILL BURR.

PATERSON.—Holy week was a surprise to our local managers, as both houses did a fine business. Manager F. J. Gilbert at the Lyceum offered Vaughan Glaser's production of St. Elmo March 21-23, with a fine co., and delighted very critical audiences. McFadden's Flats came 24-26 and it also pleased goodly attendance. East Lynne 28-30. The Fatal Wedding 31-2. The Lion and the Mouse 4-9 promises big, as the advance sales are alreay large.—EMPIRE (A. M. Bruggemann): Bill 21-26 contained Siegel Mathews, Lawrence Russell and Edwards co.; business big.—ITEM: Manager Gilbert, of the Lyceum, is now a full-fledged Elk, having recently ridden the goat. It kept your representative busy keeping him on.

TRENTON.—TAYLOR OPERA HOUSE: Bookings continue very slow; but one performance in the last ten days. The Third Degree March 19, matinee and night, to good business; good performance. Charles K. Champlin Stock co. 28-2 (return). ALBERT C. D. WILSON.

BRIDGETON.—CRITERION (Ed B. Moore): Motion pictures March 21-26 (except 24). Lafayette College Musical Club 24.

RED BANK.—LYCEUM THEATRE (Fred Frick): Asbury Park Elks' Minstrels March 28. Willis Brothers Musical Comedy co. 4-11.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Bert Lytell Stock co. March 21-26, the fifth week of their engagement, put on Henry V. Esmond's When We Were Twenty-one, which was capitally presented and attracted enormous audiences the entire week. The scenery was new and bright and added much to the effectiveness of the production. Madame Lina Cavalieri, soprano, and Orville Harrold, tenor, of the Manhattan Opera co., 28. The Punchinello Club of St. John's Military School, Manlius, N. Y., in an original comic opera, The Brigands of Bellamar, 30. Cornell University students in The Night Man, a musical comedy.—PROCTOR'S (Howard Graham, res. mgr.): Jane Courthope and co. in Lucky Jim headed a well balanced bill 21-26 which pleased packed houses throughout the week.—EMPIRE (James H. Rhodes, res. mgr.): Rice and Barton's Gaiety Extravaganza co. 17-19 played to big business. Charles Barton headed the funmakers; the American Cowboy Four and a number of other good specialties were on the bill. Bowery Burlesquers 21-23 served to fill the house; performance scored heavily. Ben Jensen and Lizzie Freligh headed the aggregation; the Shubert Musical Quartette made a strong impression. Clark's Runaway Girls 24-26. Vanity Fair 28-30. Al. Reeves 31-2. Dainty Duchess 4-6.—GAIETY (H. B. Nichols): Washington Society Girls 17-19 attracted crowds. Larry Smith and Harry Marks Stewart were the prominent figures in the burlesques. Pat White's Gaiety Girls 21-23 were popular and drew big business. Broadway Girls 24-26. Tiger Lilies and Zallah 28-30. Cosy Corner Girls 31-2.—MAJESTIC (Emil Deitches): Vaudeville and pictures drew big attendance 21-26.—PROCTOR'S ANNEX (Guy A. Graves): Motion pictures and songs still attract crowds. G. W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton, bus.-mgr.): Klaw and Erlanger offered the initial performance of Henry Miller in Her Husband's Wife, a new comedy by A. E. Thomas, March 17, to a large and delighted house. Both co. and comedy scored a pronounced and instantaneous success.

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The locale is Saratoga. An hypochrondriac young wife, imbued with the idea that she has not long to live, worries much about her husband's future and determines to select for him his second wife, which she does in the person of an old-time friend, who has been disappointed in love and who, in consequence, has allowed herself to become a plain old maid. The old maid resents the implication of plainness and determines to make things merry. She thereupon returns to her former self—anything but plain—and enters into an ardent flirtation with her "prospective husband." Of course her former lover happens to be the brother of the hypochondriac wife. They meet again, with complications. The husband innocently accepts the flirtatious advances. The wife becomes jealous and worried. She is caught in the meshes of her own net. She falsifies to her husband's "prospective wife" that he is a "drunken wife-beater." The flirtatious one imparts the story to the wife's brother, who berates and threatens the husband. Eventually the hypochondria gives way to a desire to live and to retain the husband, and all ends happily. The whole plan is furthered and complicated by "Uncle John," whose practicaly bachelor mind appreciates the necessity for a practical lesson and whose sense of humor and proclivity toward the ridiculous goes far toward consummating the "cure." The play is altogether clever. The lines are scintillating with wit, the situations are excruciatingly funny, the plot admirably elaborated and developed. It is clean, wholesome, delightful—a welcome diversity in contemporary playdom. Henry Miller as Uncle John has a most congenial and satisfactory role, and he handles it with rare skill. Laura Hope Crews as the hypochrondriac wife is splendid, and Grace Elliston does some of the cleverest work of her career as Emily Ladew, the prospective second wife. Others who contribute to the success of the production are Robert Warwick as Stuart Randolph, Orme Caldara as Richard Belden, Mabel Burt as Baroness Von Harsken, and Elinor McEwen as Nora. Fully thirty curtain calls testified to the appreciation of the first-night audience. Clara Turner 18, 19; good business. Plays: Du Barry, St. Elmo, The Days of '61, and The Richest Girl in Town. Anna Held in Miss Innocence 21; large and well pleased house. Miss Held was assisted cleverly by Charles Bigelow, Alice Hegeman, Gene Luneska, Lawrence D'Orsay, John Reinard, and a large and good looking chorus. Cornell Masque in The Misfit Man 26. De Wolf Hopper in The Matinee Idol 29.——ITEMS: Ben Stevens and others of the Klaw and Erlanger staff came to Elmira 17 for the premier of Henry Miller in Her Husband's Wife. All were enthusiastic over the new play, Mr. Stevens advancing the opinion that it is one of the best things Mr. Miller has done and that it will last him for a considerable length of time.—Edwin Elroy has been appointed manager of the Park Opera House, Erie, Pa.

J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. B. Wolff): Henry Miller appeared here with his own co. March 19 in Her Husband's Wife. Mr. Miller had an excellent supporting co., and was received with considerable enthusiasm. Miss Innocence 22, 23. Anna Held with her clever comedians and big beauty chorus proved a big attraction. Charles Bigelow carried off the comedy honors. Others prominent in the cast were Laurence D'Orsay, Gene Luneska, and Alice Hageman. Mrs. Fiske and her co. were seen here 24-26 in Ibsen's Pillars of Society; large and representative audiences greeted her at each performance. The excellence of the cast of players is unquestioned. It includes Holbrook Blinn, Virginia Kline, Edward Mackay, Cyril Chadwick, Fuller Mellish, Sheldon Lewis, Mabel Reed, Florence Arnold, Veda McEvers, Helen Van Burgh, and Helen Fulton. The Queen of the Moulin Rouge 28-30.——COOK'S (F. G. Parry): Pierre of the Plains 21-26; Severin De Deyn in the role of Pierre gave an intelligent and satisfactory performance; Mabelle Estelle was charming as Jen Galbraith, while Thomas E. B. Henry and Hal Clarendon are effective throughout the piece. The play was excellently staged and well managed. Eight Bells 28-30. The Squaw Man 31-2.——CORINTHIAN (H. G. Jacobs): Al. Reeve's Beauty Show 21-6. Two burlesques, A Merry Go Round and Conology were given. The merit of the attraction lay in the excellence of the co., its singing, costuming and staging. Max Gordon and Mae Powers won favor by their singing. Alice Jordan exploits one of the most pleasing voices heard at the Corinthian this season. The co. played to big business. Noble's Knickerbockers 28-2.

E. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): Anna Held March 25, 26. Cornell Masque in The Misfit Man 29. Grace La Rue in Molly May (return) 30. De Wolf Hopper in The Matinee Idol 1, 2.——BASTABLE (S. Bastable): The Girl and the Detective attracted well 17-19. The best popular-priced attraction of the season was Vaughan Glaser in St. Elmo 21-26; with a capable co., which included Fay Courtenay, was delightful and drew large houses, even in Holy Week. The Squaw Man 28-30. Viola Allen in The White Sister 31, 2.——ITEM: Ray Comstock was in town 21 and prophesies a big percentage of Shubert and other first class attractions for the Bastable next season.

E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): In the Bishop's Carriage March 16; Stephanie Longfellow, Hudson Liston and Harry Minturn excellent; supporting co. fine; pleased good business. The Climax 18; delighted fine business; Ann Swinburne possesses excellent voice; Chester Barnett, Arthur Cogliser and Thomas Sinclair deserve mention. Home Minstrels 30, 31. Girl from the U. S. A. 2.——ITEMS: The engagement of Hannah Vandenberg, of Ogdensburg, N. Y., who lately retired from Lew Fields' Old Dutch co. in New York, to George W. Wright, is announced.—J. Foster Wilcox delivered a lecture on The Panama Canal, illustrated by 200 slides owned by Government, 22.—E. Homen Nestell, of this city, has closed successful season with Paid in Full and signed for Summer with Manhattan Stock co., Albion, Mich., supporting Helen Forest Russel.—The scenery and costumes for Home Minstrels arrived from New York city 21.—Karl E. Willis, advertising agent for Le Vard's Holiday in Dixie co., was a visitor 21, 22.—Charles K. Harris and May Melvin, of Harcourt Comedy co., now playing an indefinite engagement at the Burtis, Auburn, N. Y., closed for Holy Week and are guests of friends here.—State Firemen's Convention will be held here in August. George R. Van Namee, manager of Watertown Musical Union, was appointed general secretary.

GLOVERSVILLE.—DARLING (Will E. Gant): The Climax March 17; packed theatre to day; performance first-class. Grace La Rue in Molly May 18; good business, but deserved capacity; a well balanced cast, a large chorus in attractive costumes, combined with the musical numbers and humor of the play, made up a satisfying performance, which was thoroughly enjoyed. Grace La Rue in Molly May 29 (return). Under Southern Skies 1. Yankee Prince 13.——ITEM: The Robinson Opera co. will begin an indefinite engagement 30, excepting one night each week, which Manager Gant has reserved for other attractions.

PALMYRA.—OPERA HOUSE (H. L. Averill): Pictures, with Franklin A. Brooks, monologist, and Vera Anderson, soloist, March 19; best programme yet to packed house. Pictures, with Florence Fox, soubrette, 26. University of Rochester Glee and Mandolin clubs 31, Daniel Boone on the Trail 1. Pictures 2. Ingomar 8.——ITEMS: Vera Anderson is in New York city this week.—The Hoyt Dramatic Club will repeat Ingomar at the Opera House on 8. Mr. Hoyt will again be seen as the Barbarian and Mrs. Hoyt as Parthenia.

OSWEGO.—RICHARDSON (Frederick Gillen): Florence Gear in Fluffy Ruffles March 22; good co. and fair business; Harry Roche as Augustus Traddles, John J. McCowan as Noggie Noggles divided honors with Miss Gear. Under Southern Skies 8.——ITEM: With the exception of 22, the Richardson was dark during Holy Week. Vaudeville and pictures will be resumed 28.

SARATOGA SPRINGS. — BROADWAY (John C. Graul): Ormsbee Stock co. March 28-2. In Panama 4.——ITEM: Heretofore the advance sale has been at the newsroom, but Manager Graul has decided to have it hereafter at the box-office of the Broadway. Phones will be put in the theatre and the treasurer will be there two days in advance of every attraction.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haitz): Final Settlement March 11, matinee and night, pleased good business. Lyman Howe 12; good pictures and business. Philip Maher Stock co. 28-2 cancelled. Daniel Boone 4. High School Minstrels 8. The Girl from the U. S. A. 14. Beverly 16.

SCHENECTADY.—VAN CURLER (Charles C. McDonald): Emma Bunting and her stock co., indefinitely, playing to capacity.——MOHAWK (Charles Taylor): Bowery Burlesquers March 23-26; good, to good business.——EMPIRE: Pat White and his Gaiety Girls 23-26; good; business fair.

UTICA.—MAJESTIC (J. O. Brookes): Nancy Boyer Stock co. in Woman's Hour March 21, 22. The Belle of Richmond 23, 24. Dolly Primrose 25, 26; large business. Anna Held 28. Misfit Man, by Cornell Masque, 30.——SHUBERT (W. D. Fitzgerald): Carl Herman 21-26 drew crowded houses and pleased.

ONEONTA.—THEATRE (Frank Foster): Daniel Boone on the Trail March 19; fair co.; good house. Mother Goose Up-to-Date 29, 30 (local). Vaudeville and pictures dark nights to continued good business.

PLATTSBURGH.—THEATRE (M. H. Farrell): In the Bishop's Carriage March 14; satisfactory performance and fair business. Lena Rivers 17; good houses; satisfactory performance.

NEWBURGH.—ACADEMY (Fred M. Taylor): Moving pictures March 21-26 to crowded houses; pleasing performances. Under Southern Skies 26. Phil Ott's Comedians 28-30. Moving pictures 31-2.

AUBURN.—BURTIS GRAND (J. N. Ross): Harcourt Comedy co. March 28-2.——BURTIS AUDITORIUM (J. N. Ross): Damrosch 31.——NEW JEFFERSON (Reis Circuit Co.): Daniel Boone on the Trail 26; fair business.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman): The Rivals 1. Vaudeville for benefit of the Eagles 4. Daniel Boone 30. Moving pictures on all dark nights, drawing capacity houses.

CORTLAND.—THEATRE (J. M. Dillon): The Final Settlement March 17; fair co. and business. Pictures and vaudeville 21-26. The Partello Stock co. 28-2.

COHOES.—NEW THEATRE (Spreter and Mellard): The Walter D. Nealand Stock co. closed a very successful six weeks March 19. Clara Turner co. 28 for a limited season.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co.): The Jolly American Tramp, booked March 19, cancelled. Dark 21-26. The Girl from Rector's 9.

ROME.—LYRIC (Edward J. Gaffey): Eddie Foy in Mr. Hamlet of Broadway March 12 to capacity house; supporting co. large and competent and the play well staged.

NIAGARA FALLS.—ARCADE (Marcey and Goodman): Vaudeville March 21-26 to good business. Arthur Deming and the Royal Fuji Troupe were leading features.

HERKIMER. — OPERA HOUSE (Ben Schermer): Home Talent Minstrels (benefit Amicitia Club) 6.

JAMESTOWN. — SAMUELS' OPERA HOUSE (J. J. Waters): A Gentleman from Mississippi 2.

BINGHAMTON.—STONE OPERA HOUSE (J. F. E. Clarke): Clara Turner Stock co. March 21-26 opened to good business.

GLENS FALLS.—EMPIRE (J. A. Holden): In Panama March 29. Under Southern Skies 30.

NORTH CAROLINA.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): Della Clark in The White Squaw March 17; excellent co., to large business.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss): Graustark March 23. Manhattan Opera co. 28-18.

NORTH DAKOTA.

BISMARCK.—BIJOU (E. H. L. Vesperman): Luella Morey as Mrs. Barrington, Gus Alexander as Bud in Wildfire March 18; pleased fair business. Mrs. Leslie Carter in Vesta Herne 25.

GRAFTON. — OPERA HOUSE (H. L. Hausseman): English Grand Opera Singers and Symphony Orchestra March 17; good co.; house fair. Wildfire 28.

WAHPETON.—OPERA HOUSE (Ed Tierney): Grace Cameron in Nancy March 17; good co. and good house.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Wildfire March 19 pleased good house. The Virginian 28.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): March 21 was the most eventful day in the life of Billy B. Clifford, as on that date, he as the star of A Girl at the Helm, played in the Clifford, the theatre which he built on the grounds where he was born, in a musical comedy, the music of which was written by another Urbana boy, Raymond Hubbell. The Clifford was packed, and the audience went wild as Billy made his appearance, the ovation lasting nearly ten minutes. During the last act, William Wilson, Mayor of Urbana, made a speech of welcome, and Billy responded handsomely. A number of magnificent floral pieces (one of which was a large "C") were given him. The playing and specialties brought new ovation. The singing of Marguerite de Von and Mlle. La Journe was worthy of special praise. Theodore Patterson, a commercial man from Tacoma, Wash., happened to be home here on a visit, and he and Billy had their first reunion since they were boys together, and formed the original song and dance team of Clifford and Patterson. Dave Ramage, manager of the Clifford co., was shown his autograph written 25 years ago. Eugene Francis, of the Clifford co., has gone into vaudeville, doing a pianologue and singing act. The A Girl at the Helm co. closed their season at Hammond March 26.

WILLIAM H. McGOWN.

LIMA.—FAUROT (L. H. Cunningham): A Night in Old Ireland March 17 (local), auspices St. Rose Dramatic Club, drew capacity house. Buster Brown 19 drew two fair and pleased. Ye Colonial Stock co. drawing fair houses 21-26. Lyman Howe 2, 3. Lillian Russell in The First Night 7.——ITEMS: The Y. M. C. A. realized $300 over and above expenses for the three performances of Egypta 14-16.—A number of Lima singers will journey to Gomer, Ohio, to compete for the various prizes offered at the Eisteddfoid 30.—Mrs. H. B. Chapman and Ferne Troxell produced A Visit from Mother Goose at Beaver Dam 18.—Hoskyn's Military Drama, Under the Stars and Stripes, a play in four acts, dealing with military life in the Philippines during the war will be produced by local talent at the Faurot 31. Proceeds for the benefit of Co. C.—Edgar W. Dennison, secretary of the Publicity League of Cuba, was the guest of Manager Will G. Williams, of the Orpheum, this week. Mr. Dennison spoke very highly of Lima as a commercial centre and of its brilliant future.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): The Man on the Box (Wilmer Walter) March 18 pleased a goodly attendance. Al. H. Wilson in Mets in Ireland 19, as usual, was very satisfactory, from the co. to the receipts. Dark 21-26. Underlined: Rose Stahl in The Chorus Lady, Burr McIntosh in A Gentleman from Mississippi, The Newlyweds, The Traveling Salesman, The Servant in the House, A Stubborn Cinderella, Howe's pictures, The Third Degree, The Goddess of Liberty.——GRAND (O. L. Risler): Sunny Side of Broadway 21-23; fair all around. Ben Hendricks in Ole Olsen 24-26. School Days 28-30. Strongheart 31-2. Fantastic World 4-6. In Wyoming 7-9.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus. mgr.): Billy Clifford in A Girl at the Helm March 19 pleased two fair houses. Milleen Ogg (local) 17, gave a very creditable performance to capacity. The Love Cure 22. Charles Rose, Craig Campbell, Elgie Bowen, and Florence Reid were finely supported by an excellent co. and the presentation delighted a very large audience. Henry Miller in Her Husband's Wife 28. Almo, We Wehnst Du, 30. The Servant in the House 31.——GRAND (Springfield Theatre Co.): Sentanelli (hypnotist) 14-19 closed the week to light business. Ethel May (the Mystery Girl) 28-2.

POMEROY.—OPERA HOUSE (J. M. Kaufman): The Gales March 9 pleased a fair sized audience with An Evening with the North American Indian. The stage was filled with Indian curios, musical instruments, garments, blankets and the like. Both Mr. and Mrs. Gale illustrated the customs of the Indians, sang many of their songs and played upon their quaint drums, flutes, rattles, etc. The Cash Girl 24. Chicago Ladies' Orchestra 26.

BELLEFONTAINE.—OPERA HOUSE (C. V. Smith): Billy Clifford in A Girl at the Helm March 23; excellent co.; fair house. Amsden Stock co. 28-2.——ITEMS: Manager Smith is anxious to book good repertoire cos. for April and May.—Billy Clifford made a big hit here 23.—W. H. McGown, Mirror correspondent, Urbana, was in the city 23 to witness A Girl at the Helm and visit with his fellow townsman, Billy Clifford.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): Buster Brown March 17 to fair business; pleased. The Girl at the Helm 22; good business and performance. Polly of the Circus 26.——ITEMS: Harry Hardy, advance for The Girl at the Helm, spent a few days at his home here. Celebrated his father's ninety-first birthday.—Clyde Shryah, Urbana, came over to see his brother, Billy Clifford, owner of the co.

CRESTLINE.—OPERA HOUSE (George H. Beck): Graham Stock co. March 14-19 in The Stepson, A Fool of Fortune, The Two Orphans, Kathleen Mavourneen, East Lynne, Down on the Farm, and The Ranch King; co. and specialties good; gave the best of satisfaction all week; business very good. St. Elmo 29. The County Sheriff 6. John Vogel's Minstrels 14. Across the Great Divide 28.

NORWALK.—GILGER (W. A. Roscoe): The Allen Stock co., featuring Ethel May, closed a very successful week's engagement March 19, pleasing crowded houses at every performance. Plays last three nights: St. Elmo, A Gentleman from the South, and The Cowboy. Polly of the Circus 28.

FINDLAY.—MAJESTIC (C. L. Gilbert): Graustark March 19 pleased a good house. The Cook Stock co. Plays: The Yale Cowboy, The Girl and the Thief; Utah business satisfactory. The House of a Thousand Candles 25. The Soul Kiss 9. Stubborn Cinderella 14. Lyman H. Howe 20.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The College Minstrels March 17 pleased a good house. Graustark 23; a fine cast and greatly pleased a fair house. The Amherst College Dramatic Club present Much Ado About Nothing 29. The Ellery Band 5.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): Graustark March 17 highly pleased crowded house. Grahame Stock co. 21-26. Denison University Glee Club 31. The County Sheriff 5. Lyman Howe (auspices King's Daughters) 11. Vogel's Minstrels 13.

ZANESVILLE.—WELLER OPERA HOUSE (Vincent Seavelle): Dark March 14-19. Graustark 26. The Man on the Box 29. Polly of the Circus 30. The Three Twins, Third Degree, Gentleman from Mississippi, Rose Stahl, Melntyre and Heath to follow.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Al. H. Wilson in Mets in Ireland March 17; as usual here, he and a good co.; pleased full house. Vaughan Glaser in St. Elmo 21; pleased good house. Graustark 24. Manhattan Stock co. 4.

IRONTON.—MASONIC (B. F. Ellaberry): A Gentleman from Mississippi March 5; good house and fine performance. May Ward in The Cash Girl 22; did not please a fair house. St. Elmo 30. The Mummy and the Humming Bird 4.

SALEM.—GRAND (Mat Smith): The Guy Stock co. March 20-26; presented At Piney Ridge, S. R. C.; Dr. Jekyll and Mr. Hyde, The Chauffeur, The Bells, St. Elmo, The Manxman, The Vampire, The Cry Baby, The Boss of the Ranch, and My Jim.

HAMILTON.—SMITH'S (Tom A. Smith): Superba March 11 pleased a good sized house. A Pair of Country Kids 13; small house. Buster Brown 26. Norman Hackett in Classmates 27. Third Degree next.

TIFFIN.—OPERA HOUSE (C. F. Collins): The Mummy and the Humming Bird March 17 to good business; audience pleased. Montana 19 pleased a fair sized house. Graustark 21 satisfied a good sized audience.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox): Guy Stock co. March 14-19; good business. Ellery's Band 5. A Stubborn Cinderella 4. The Minister's Son 16. Daniel Boone 23.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Wizard of Wiseland March 18; good house; fair satisfaction. A Stubborn Cinderella 21. Brewster's Millions 14. Howe's pictures 16. Rose Stahl in The Chorus Lady 28.

ASHTABULA.—LYCEUM (S. F. Cook): Lyman Howe March 22 pleased good house. House of a Thousand Candles 29. Kirk's Band (return) 30.——ITEM: Charles Harris, of this city, is home for an indefinite stay.

STEUBENVILLE.—GRAND (A. M. Morley): The Soul Kiss March 22, with good co.; pleased large audience. The Ideals (burlesque) 1. The Man on the Box 2. Polly of the Circus 4.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doeright): Graustark March 22 pleased a good house. The Man on the Box 28.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Mock Trial March 23 pleased bad business.

VAN WERT.—AUDITORIUM (J. Frank Homan): Graustark March 18 to large and appreciative audience. A Girl at the Helm 24.

MARION.—GRAND (Edmond Bois): Graustark March 16 pleased a good house. Wilton Lackaye in The Battle 18; great, to good house. The Man on the Box 24.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The Black Patti in A Trip to Africa March 15; good house; pleased. Polly of the Circus 31. A Stubborn Cinderella 1.

PORTSMOUTH.—GRAND (C. F. Higley): The Cat and the Fiddle March 22; fair, to fair-heavy house. The Three Twins (return) 30. Lyman Howe 2.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup): Two Merry Tramps March 29. Keith Stock co. 4-9.

NEWARK.—AUDITORIUM (Will D. Harris): St. Elmo March 22; fair business; satisfactory. Polly of the Circus 29.

MARIETTA.—AUDITORIUM (L. M. Luchs): St. Elmo March 28.

OKLAHOMA.

M'ALESTER.—BUSBY (A. R. Estes): Climax March 16, 17; Albert Tavernier, Carney Christie, Roberte Tabore, and Pauline Perry in cast; delighted small audiences; deserved capacity at every performance. St. Elmo 23. Prince Chap 24.

GUTHRIE.—OPERA HOUSE (J. M. Brooks): The Climax March 14; excellent, to good house. St. Elmo 15; good, to fair house. The Third Degree 26; excellent, to full house. The Prince Chap 22.

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BARTLESVILLE.—OKLAH (John Flinn): The Climax March 22. St. Elmo 26. The Traveling Salesman 29. Blanche Walsh in The Test 14.

SHAWNEE.—BECKER (John Franning): The Climax March 18; splendid performance; fair business. The Third Degree 21.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hazelrigg): Louran, the magician, March 11; pleased a small audience. Maud Powell 15. As the Sun Went Down 16. St. Elmo 18. Norman Hackett 22. The Red Mill 30. Wine, Woman and Song co. 2.

SALEM.—GRAND (John F. Cordray): As the Sun Went Down March 14 by a good co. and pleased a topheavy house. St. Elmo 23. A Stubborn Cinderella 26. The Alaskan 31. The Red Mill 2. Wine, Woman and Song 7.

PENNSYLVANIA.

SCRANTON.—LYCEUM (C. L. Durban): The Yankee Prince March 17, with matinee; co. and business excellent. There were lots of life and "go" to the piece and all did well, especially Tom Lewis as Steve Daly, who made a well deserved hit and after many curtain calls responded with a very funny speech. Charles King as Percy Springer, Lila Rhoads as Evelyn Fielding, Mildred Elaine as Lillian Lloyd, Lolo Hoffman as Mrs. Fielding, and Sherman Wade as John Fagan merit special mention for exceptionally good work. The other parts were taken by Jack Raffael, Purnel B. Pratt, Frank Hollins, J. Jiquel Lanoe, R. Emmet Lennon, Elsie Artz, William Loyle, James Cody, Donald Crisp, Stanley Ford, Joe Leslie, and Ralph Leonard. The scenery and stage settings were beautiful and were applauded. The singing and evolutions of the chorus were far above the average, especially the military drill, which was heartily encored. The augmented orchestra, under the direction of Karl Weixenbaum, did excellent work. Arnold Daly in The Penalty 26.——COLUMBIA (G. Nelson Teets): Pat White and his Gaiety Girls 17-19; co. and business excellent. Casey Among the Stars and The Fountain of Fun, or Dr. Dunn Outdone received much applause. Pat White, Sam Green, Oscar Lewis, Anna Grant, Margie Oatin, and Emma Wagner were the principals and pleased. Alvora and Brownie in The Devil's Temptation scored. Morning, Noon and Night, supported by Virginia Ware, 21-23; co. and business excellent. Virginia Ware and Teddy Burns were featured and scored individual hits. New Year's at the Club merits special mention. The Tiger Lillies in A Hot Time in the Rockies and the Burlesque Stars on Parade 24-26; co. excellent, to capacity business. Billy Spencer and Mae E. Hadley were featured and scored hits. Zallah, the dancing Venus, in The Mormon's Love Feast, made a decided hit and was accorded many encores. Sam Man and co. in The Producer merits mention. The Cherry Blossoms 28-30. Miner's Bohemians 31-2.——ITEMS: John H. Blackwood, theatrical manager at Los Angeles, Cal., spent Sunday, 14, in this city, guest of his brother, Harvey J. Blackwood, the architect. Mr. Blackwood is a Scrantonian and his numerous friends are always glad to see him.—There will be a notable gathering of theatrical managers here 26 to see Arnold Daly (who is now under the management of Cohan and Harris) in his new play, The Penalty, which will have its first public presentation on any stage at the Lyceum 26. Messrs. Cohan and Harris will bring in their private car A. L. Erlanger, Marc Klaw, Frank McKee, Henry W. Savage, Wm. A. Brady, and a delegation of Mr. Daly's former managers, all of whom are anxious to see him make a success in his new play.

READING.—ACADEMY (Phil Levy, res. mgr.): The High Rollers, a good burlesque organization, pleased two fair sized audiences March 19; Nat Arthurs and George Edwards took the two leading comedy roles; the olio was high class. The American Idea played to good business, considering the fact that it was Holy Thursday, 24. Trixie Friganza was, of course, the bright particular star, and won instant favor. Her rendition of "Cohan's Pet Names" was the hit of the performance. Raymond Finlay as Stephen Hustleford, Arthur Lipson as Pierre Souchet, and Hugh Mack as the Mysterious Man were capitally cast. Others prominent in the capable cast were Mark Hart, Tony Hart, Richard Taber, Daniel Day, John Girard, William Conway, Rose King, Beatrice Whitford, Myrtle Gilbert, Lottie Burke, Edith Ross, Lola Hilton. The dancing was very clever, and the chorus quite up to standard. Lyman Howe (return) 25, 26. Helen Grayce and her admirable co. in repertoire two weeks, beginning 28, except 30. Plays for first week include In the Bishop's Carriage, When We Were Twenty-one, The Toast of the Town, Strongheart, The Devil, The Marriage of William Ashe, Thelma, When Knighthood Was in Flower, The Pit, The Third Degree 30.——ITEMS: Ralph W. Kinsey, of the reportorial staff of the Reading "Herald," has been appointed press representative for the Opera House.—Louis Jacobs, who successfully managed the Palace Theatre, has been transferred to Cincinnati, where he will look after the interests of the Moving Picture co. of America in that city. His successor has not been appointed at this writing.—A feature of the bill for Holy Week at the Grand was Professor Culverton with his moving pictures of the Passion Play.—The Blue Bell Quartette, all local boys, made a hit at the Palace 21-26.—Good attractions and business at the Orpheum 21-26.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Helen Grayce co. March 14-19 proved a successful engagement. The American Idea 22, with Trixie Friganza and good co., gave satisfaction to a good sized house. Lyman H. Howe 31. Eva Tanguay in The Follies of 1909 1.——ITEMS: The fourth concert of the Lancaster Symphony Orchestra, Raymond L. Myers, conductor, filled Martin's Auditorium 18. The soloists were Herman Sandly, violoncellist of the Philadelphia Orchestra, and Chester Witteil, pianist.—John Philip Sousa, accompanied by Edward Shannon, of New York, on a horseback trip for his health, arrived here 21 and spent several very pleasant days. In an interview in the Lancaster "New Era," Mr. Sousa stated that owing to the symphony orchestras and grand opera it is now very difficult to secure good musicians; that oboe and bassoon players are particularly scarce. He also stated that he is finding trouble in securing good vocalists for his new opera, The Glassblowers. He is considering an offer to make a tour of the world with his band.

HARRISBURG.—MAJESTIC (N. C. Mirick, res. mgr.): Ellery's Royal Italian Band March 17; the few that were present were amply repaid by one of the finest musical programmes that has been heard in this city for a blue moon. Signor Giannini, who was announced as the soloist, was unable to appear on account of illness, as announced from the stage by the manager. Mr. Ellery, while engaged in the unpleasant task of an apologist, was nearly humorous in his lament of the decline of the taste for the class of entertainment he provided. He suggested the probability of appreciation when his artists had passed away by the processes of nature and time. The Yankee Prince, with Tom Lewis featured as the bright star of the play, was given to fair business 19. The house was dark 21-26.—AUDITORIUM (P. Magaro): Wine, Woman and Song ended its engagement 19 and was followed 21-26 by Sam T. Jack's Own Burlesquers, who have been doing their stunts to the satisfaction of fair sized audiences.

UNIONTOWN.—OPERA HOUSE (Fred Robbins): George Sidney presented The Joy Rider March 12; good co., to crowded house; Mr. Sidney played his part in his usual pleasing manner; the work of Dick Hume as Dip Whiffle, the detective, was very commendable; he is a favorite here. A Gentleman from Mississippi 16; excellent co.; played to fair house. Robert A. Fischer as the Senator took his part in a most pleasing manner; H. Robert as "Bud" Haines made a great hit. The Land of Nod 18; fairly good co., to a capacity house; excellent scenery and good music; George Fox as the Man in the Moon pleased; the work of Neil McNeil was very clever, and he scored. Moulin Rouge Girls Burlesque co. 19 were greeted by a large audience; fair co.

BUTLER.—MAJESTIC (George N. Burkhalter): The Soul Kiss March 17 drew the largest S. R. O. house of the season; co. large and the attraction well staged; dancing of Mlle. Partina was the feature; Ben Grinnell as Mephisto acted the part well, and George B. Fox as Saul Skevensky drew fair applause. The chorus weak in voice and looks. Vaudeville and pictures 21-26; excellent business. The Man from Mississippi 28. Ellery's Band 31.

PITTSTON.—BROAD STREET (Thomas M. Gibbons): Parfello Stock co. March 14-19; excellent co., to small business. Plays: The College Girl, The Gilded Fool, On Parole, The Devil, The Hawk and the Dove, The Bells, and Tempest and Sunshine. Henrietta Crosman 4. The Moulin Rouge Girls 5. A Trip to Africa 7.——ITEM: Charles A. Paige, business-manager for this house, is very popular with both public and players.

CONNELLSVILLE.—SOISSON (Fred Robbins): A Gentleman from Mississippi March 17 delighted large attendance both matinee and night. Moulin Rouge Girls pleased a big house 18. Soul Kiss 26; indications point toward capacity. Ellery Band 29. A Mock Court Trial 31. Williams' Ideals 5. The Man on the Box 9.——ITEM: The local Elks will hold their annual m[instrel] here 26, 27.

DU BOIS.—AVENUE (A. P. Way): Ben Hendricks in Ole Olson March 16; good co. and business. Ex-Governor Robert L. Taylor lectured on "Happy Valley" 18 to S. R. O.; this was the fifth number of the people's popular lecture course. Motion pictures and illustrated songs by Miss Heaston 19 to good business.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Charles K. Chaplin's co. March 14-19 last half of week The Range Rider, The Panther, The Lamb and the Brute, and The Royal Mounted to S. R. O.; pleased audiences; specialties excellent. Lyman Howe 24. The Village Singers 28. Amateur Minstrels 31.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Clara Turner co. in A Little Child Shall Lead Them and A Pair of Twins March 17; good; good sized and pleased audiences. The Girl from Rector's 26.——ITEM: Clara Turner has many personal friends here.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): Al. Wilson in Mets in Ireland March 12; delighted a fair audience; excellent play and co.; Miss La Pierce deserves special mention for excellent work. Black Patti Comedy co. in A Trip to Africa 17. A Gentleman from Mississippi 18; enjoyed by a fair sized audience. The Soul Kiss 19 pleased fair business. The Templar Minstrels (local) 19.

BRADFORD.—THEATRE (Jay North): Fluffy Ruffles March 21 pleased good attendance. Fields and Hanson, Davis and Merrill, Henry and Lisel, and Glen Ellison, together with pictures, 21-26, are attracting fine houses. The Girl from Rector's 2. Madame Schumann-Heink 14.

TARENTUM.—NIXON (C. N. Reed): A Messenger Boy March 19 to good business; fair performance. The Camerphone 23, 24. Soul Kiss 25. Man on the Box 7. Our New Minister 11. This Woman and This Man 15. Call of the Wild 19. St. Elmo 26. Granstark 30.

MAHANOY CITY.—OPERA HOUSE (M. C. Kaiser): Yankee Prince March 18, with matinee; excellent, to overflow audiences; Tom Lewis as Dan Daley scored; good chorus. St. Elmo 2. That Man and This Woman 29. Cohan and Harris' Minstrels 14.

DANVILLE.—OPERA HOUSE (C. F. Edmondson): The Royal Welsh Choir March 17; excellent, to good business. Williams' Ideals 21; very poor, to poor business. The Girl from Rector's 28. A Gentleman from Mississippi 11. The Helen Grayce co. 18-23.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinabrook): Ellery's Royal Italian Band March 15 (benefit Junior Hose co.); fine concert; good business. The Land of Nod 23; very good performance to a very large house. The Call of the Wild 30. Granstark 11.

YORK.—OPERA HOUSE (B. C. Pentz): Ellery's Royal Italian Band March 18; excellent band; small but very appreciative audience. The American Idea, with Trixie Friganza, 23; good attraction; good business. St. Elmo 29. The Third Degree 31.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): The Girl from Rector's March 24. This Woman and This Man 1. The Apollo Concert co. 6. St. Elmo 7. The Chauncey Kieffer Stock co. 11-16.

POTTSVILLE.—ACADEMY (Charles Haussmann): The Royal Welsh Choir March 18 delighted big business. The Girl from Rector's 19 pleased medium houses. Lyman Howe 28. Moulin Rouge Girls 29. Fantasia (local) 31-2.

NEW CASTLE.—OPERA HOUSE (E. H. Morris, bus.-mgr.): Those Happy Youngsters March 17-19 pleased fair business. Lyman H. Howe 26. Gentleman from Mississippi 29. The Ideal Extravaganza co. 30.

GREENSBURG.—ST. CLAIR (A. G. Wible, res. mgr.): Soul Kiss March 18 was presented by a very capable co. to two large audiences. A Gentleman from Mississippi 19 delighted two good sized houses.

WASHINGTON.—NIXON (C. D. Miller): Black Patti March 16 pleased large audience. The Land of Nod 17 drew good business. The Soul Kiss 21; excellent co.; capacity house; scored. The Ideals 2.

POTTSTOWN.—OPERA HOUSE (R. C. Mauger): John B. Wills Musical Comedy co. March 14-19 to fair business. Moving pictures 26.

LATROBE.—SHOWALTER (W. A. Showalter): A Messenger Boy March 23; poor, to poor business.

ROCHESTER.—MAJESTIC (Charles E. Smith): Moving pictures and vaudeville March 21-26; S. R. O.

ST. MARYS.—TEMPLE (J. S. Spear): Vaudeville March 28-30. The Girl from Rector's 31. This Woman and This Man 7.

OIL CITY.—THEATRE (George W. Lowden): Harry Williams' Burlesquers March 28. A Gentleman from Mississippi 31.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): The Third Degree March 28.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Follies of 1909 March 29.

SHARON.—OPERA HOUSE (G. B. Swarts, res. mgr.): Lyman Howe March 24.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): Beverly 15.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David R. Buffington): The Bijou Stock co. in Lady Audley's Secret March 21-26 to fair business. Lelah Hallack as Lady Audley gave a good impersonation. Ada Greenhalgh made Alicia Audley stand out. Henrietta Bagley was good as Phoebe Marks. Earl C. Simmons gave a good portrayal of Robert Audley. W. H. Barwald was good in a small part. George Talboys; Howard Benton was very good as Sir Michael Audley, and Bob McClung made good as Luke Marks.——ITEMS: Kathryn Shay made a flying visit to New York and other places during a week of rest.—Preceding Lady Audley's Secret a one-act playlet by Albert Lando, entitled Letty, with P. J. Bennesliger, Albert Lando, F. J. Smith, and Frederick Sutton. Sketch is better than many on the road and ought to make good.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Rebecca of Sunnybrook Farm March 19; excellent performance; fair business.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews): Forty-five Minutes from Broadway March 22; full house. White Squaw 25. Marie Cahill 31.

FLORENCE.—AUDITORIUM (F. Brand): Tempest and Sunshine March 15; fair co., to good business.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): The Lieutenant and the Cowboy March 13; pleased a full house. The Servant in the House 18; excellent co.; fair house. C. P. Walker presented the English Players 19, 20 in As You Like It; fair co. and business. Ole Theobaldi, violinist, 21. Polly of the Circus 30.

TENNESSEE.

CHATTANOOGA.—ALBERT (P. R. Albert): Marie Cahill in The Boys and Betty March 17; pleased good business. Buster Brown 18 pleased fair business. Granstark 21.——BIJOU (O. A. Neal): R. J. Jose in Silver Threads 14-19; pleased good business. The Girl from U. S. A. 21-26.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown): The Cutter Stock co. March 14-2, appearing in Thorns and Orange Blossoms, The Wall Street Detective, Molly Bawn, Divorcons, St. Elmo, and The Triumph of Betty, pleased good business.

JACKSON.—MARLOWE THEATRE (M. Kahn, res. mgr.): Zinn Musical Comedy co. March 6-19 played to good houses every night and matinee. Little Johnny Jones 22. Stubborn Cinderella 23.

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TEXAS.

EL PASO.—EL PASO (Frank Rich): Sanford Dodge in Nero, the Gladiator, March 17. Faust 18; good presentation; deserved much better business. Uncle Josh Perkins 20.——MAJESTIC (Frank Rich): Musical comedy and burlesque by Frits Field and assisted by Winnie Baldwin, Mildred Manning and Nat Wentworth in songs and dances.——CRAWFORD (Frank Rich): Vaudeville 13-28; pleased good business.——HAPPY HOUR (Howard Fogg): Vaudeville 13-20; pleased fairly well and drew good houses.

GROESBECK.—OPERA HOUSE (B. L. Lenamon): Albert Taylor co. March 14, 15, matinee 15; pleased good business at all three performances.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Gertrude Ewing co. March 17-19; fair business; poor satisfaction; plays: Slaves of the Orient, Sapho, and The Nutty Family.

WACO.—AUDITORIUM (Jake Garfinkle): The Third Degree March 15; excellent performance to crowded house.

AMARILLO.—GRAND (H. H. Elliott): Herbert Kelsey and Effie Shannon in The Thief March 19 to large and appreciative audience.

PALESTINE.—NEW TEMPLE (W. B. Swift): Stevens Stock co. March 28-2.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Uncle Dave Holcomb March 17 pleased good house. The Girl from U. S. A. 19; fair, to small house.

NEWPORT.—OPERA HOUSE (H. E. Lane): Billy, the Boy Artist, 2. Avery Strong co. 11-13.

VIRGINIA.

STAUNTON.—BEVERLEY (Barkman and Shultz): William Owen in As You Like It and Othello March 18; good business and performance. The Land of Nod 30.——TRM: Major W. H. Barkman, manager of the Beverley Theatre, was elected exalted ruler of Staunton Lodge, No. 851, B. P. O. E., for the ensuing term.

RICHMOND.—ACADEMY (Leo Wise): Victor Moore in The Talk of New York March 19 to big business and pleased. William H. Crane in Father and the Boys 31-3.——BIJOU (C. I. McKee): East Lynne 21-26; very poor. Checkers 28-2.

DANVILLE.—ACADEMY (S. A. Schloss): Lyman Twins March 16; pleased good business. Forty-Five Minutes from Broadway 31.

WASHINGTON.

HOQUIAM.—THEATRE (F. G. Foster): Mack Swain Stock co. in Divorcons March 15. Local order B. P. O. E. 30, 31, 31, Elmo 2.——ARCADE GRAND (F. Faunt Le Roy): Vaudeville 7-13; pleased fair business.——NOVELTY (J. F. Connors) Dark 7-13.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): St. Elmo March 21-26; fair business. Follies of 1909 28.——VIRGINIA (Charles A. Feinler): Sunny Side of Broadway 17-19; fair business. The Lion and the Mouse 21-23; good business. Strongheart 28-30.——GRAND OPERA HOUSE (Charles A. Feinler): St. Elmo 21-23, by Opera House Stock co.; S. R. O. From Rags to Riches 24-26. Human Hearts 28-30. Fight for Liberty 31-2.——APOLLO (H. W. Rogers): Clark's Jersey Lilies 17-19; S. R. O. Irwin's Big Show 21-23; good business. Rialto Rounders 24-26. Gibson Girls 28-30. Merry Whirl 31-2.

PARKERSBURG.—CAMDEN (W. E. Kemery): The Land of Nod March 11 failed to please. A Gentleman from Mississippi 12; splendid attraction; two good houses. The Cat and the Fiddle 18 pleased good house. A Stubborn Cinderella 30. The Soul Kiss 2.

FAIRMONT.—OPERA HOUSE (J. E. Powell): Moulin Rouge Girls March 17 pleased large audience. A Gentleman from Mississippi (return) 26. Elks' Minstrels (local) 28. The Soul Kiss 31.

BLUEFIELD.—ELKS' OPERA HOUSE (S. R. Joliffee): May Ward in Cash Girl March 16, 17 pleased fair business. The Land of Nod 1. Forty-five Minutes from Broadway 4.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards): The Cat and the Fiddle March 16; excellent performance; full house.

WISCONSIN.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Man of the Hour March 10; pleased good business. Girl of the Mountains, matinee and night, 12; two good houses. Mock Sad Alli co. closed a successful week's engagement 14-19, giving the following: Fritz, the Chauffeur, Country Minister, Hearts of Gold, The Girl from Arizona, David Harum, The Favorite Son. Ripon College Glee Club 22. Bernard Daly and co. 28. Miss Patsy 30. The Girl from Home 2.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): David Warfield in The Music Master March 19, matinee and evening, to capacity, at advanced prices. Tempest and Sunshine 20 pleased at popular prices. Himmelein Stock co. opened with The Wall Street Detective 21-26. Metz in Ireland 30. Nelson-Wolgast fight pictures 1. They Loved a Lassie 2.

RACINE.—THEATRE (Daniel M. Nye): The Lid Lifters March 15 drew capacity business. Ten Nights in a Barroom 17; very fair co. and business. Arizona 19; nice co. and did good business, matinee and evening. A Girl of the Mountains 20; very good and nice patronage, matinee and evening. Herbert L. Flint and co. 24-26. They Loved a Lassie 27. The Rosary 1. Bern Daly 2. County Sheriff 3. U. T. C. 9.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Damon's Colored co. pleased fair business March 19. The Orpheum Stock co. 21-26; to fair business in Slaves of Russia. Bernard Daly 30. They Loved a Lassie 1. Damon's Colored co. (return) 2. Ma's New Husband 9. The Climax 30.

PORTAGE.—THEATRE (A. H. Carnegie): Barnard Daley in Sweet Innesfallen March 16; good co.; big business. Tempest and Sunshine 19; good co.; fair business. Hinshaw Grand Opera co. 21; not up to expectations; fair business. The Texas Ranger 26. Girl from Home 31.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): St. Elmo March 16; drew large houses matinee and night; production well given. Tempest and Sunshine 22. Al. Wilson in Mets in Ireland 29. Bernard Daly 31. Stetson's U. T. C. 1.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Royal North Wales Choir March 15; good house. A Wise Member 20; good houses matinee and night. Wolgast-Nelson fight pictures 26. A Texas Ranger 27. Miss Patsy 29.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Howe's pictures March 15 pleased a big house. The Great Divide 20; fair, half a house. Man on the Box 25. Elks' Opera (local) 30. Imperial Stock co. 4-10.

LA CROSSE.—THEATRE (Gaze and Wohlhuter): David Warfield presented The Music Master March 16; to a packed house at advanced prices.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edw. F. Stahle): The Climax March 15; very good, to fair house. Max Figman in Mary Jane's Pa 19; excellent, to good business. Blanche Walsh in The Test 28. David Higgins 3. The Thief 6. The Lion and the Mouse 7. Stubborn Cinderella 11.

LARAMIE.—OPERA HOUSE (H. E. Root): The Lion and the House 6.

CANADA.

LONDON, ONT.—OPERA HOUSE (J. D. Eagan): The Phil Maher Stock co. ended a week's engagement March 19 to light business, but gave satisfaction and should do better next time. Ben-Hur was presented for four performances 21-23 and fulfilled all expectations; business was capacity every night and the matinee was good. It was probably the most successful engagement ever played by any one co. in this city. The Time, the Place and the Girl 25. The Merry Widow 28.

HAMILTON, ONT.—OPERA HOUSE (A. R. Louden): Mabel Hite and Mike Donlin in A Certain Party March 14, 15. The Girl Question 18, 19; pleased.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Ed. D. Fletcher): Palmatier Sisters Concert Orchestra pleased a full house March 21.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): The Time, the Place and the Girl March 24. Fluffy Ruffles 30.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ACROSS THE GREAT DIVIDE: Angola, Ind., 6, Auburn 7, Hartford City 9.

ADAMS, MAUDE (Charles Frohman, mgr.): Chicago, Ill., March 27-9.

ALMA, WO WOHNST DU (Co. A; Adolf Phillips, mgr.): New York city—indefinite.

ALMA, WO WOHNST DU (Co. B; Adolf Phillips, mgr.): Dayton, O., 29, Springfield 30-2, Louisville, Ky., 3-9.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Brooklyn, N. Y., March 28-2, Philadelphia, Pa., 4-16.

ARIZONA (Gus Hill's): St. Paul, Minn., March 27-2.

ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Omaha, Neb., March 28-30.

ARSENE LUPIN (Chas. Frohman, mgr.): Louisville, Ky., March 28-30, Columbus, O., 31-2.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): San Francisco, Cal., March 27-2.

AS TOLD IN THE HILLS (W. F. Mann, prop.): Edwardsville, Ill., March 28, O'Fallon 29, Sparta 30, Pickneyville 31, Chester 1, Cape Girardeau, Mo., 2, Festus 3, Doe Run 4, Ironton 5.

BANKER'S CHILD (Harry Shannon, mgr.): Statesville, N. C., March 29, Martinsville, Va., 30.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 31—indefinite.

BATES, BLANCHE (David Belasco, mgr.): Baltimore, Md., March 28-2.

BELLEW, KYRLE (Charles Frohman, mgr.): Philadelphia, Pa., March 27-9.

BEN-HUR (Klaw and Erlanger, mgrs.): Cleveland, O., March 28-2, Brooklyn, N. Y., 4-9.

BEVERLY (Eastern: A. G. Delamater and Wm. Norris, Inc., mgrs.): Brooklyn, N. Y., March 28-2, Newburg 4, Kingston 5, Oneonta 6.

BEVERLY (Western: A. G. Delamater and Wm. Norris, Inc., mgrs.): St. Louis, Mo., March 27-2, Alton, Ill., 3, Decatur 4, Champaign 5, Terre Haute, Ind., 6, Kokomo 8, Anderson 9.

BLAIR, EUGENIE: Philadelphia, Pa., March 28-9.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Kansas City, Mo., March 27-2, Springfield, Ill., 3-6, Peoria 7-9.

BROWN, KIRK (J. T. Macauley, mgr.): Fitchburg, Mass., March 28-2, Salem 4-9.

BURKE, BILLIE (Charles Frohman, mgr.): Boston, Mass., March 28-9.

CHECKERS (Stair and Havlin, mgrs.): Norfolk, Va., March 21-26, Richmond 28-2.

CHINATOWN TRUNK MYSTERY (A. H. Woods, mgr.): Milwaukee, Wis., March 27-2.

CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—indefinite.

CLANSMAN, THE (George H. Brennan, mgr.):

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Chicago, Ill., March 20-2, Peoria 3-6, Springfield 7-9.
CLIMAX, THE (Coast; M. Osterman, mgr.): San Francisco, Cal., March 21-9.
CLIMAX, THE (Western; Joseph B. Glick, mgr.): Newton, Kan., March 29, Emporia 30, Manhattan 31, Junction City 1, Topeka 2, St. Joe, Mo., 4, 5, Hastings, Neb., 6, Lincoln 7, 8, Beatrice 9.
CLIMAX, THE (Middle Western; Joseph Webber, mgr.): Pembroke, Can., March 29, North Bay 30, Blind River 31, Sault Ste. Marie 1, Sudbury 2.
COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Jan. 18-April 9.
CRANE, WILLIAM H. (Charles Frohman, mgr.): Norfolk, Va., March 29, 30, Richmond 31, 1.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New Bedford, Mass., March 29, Fall River 30, Newport, R. I., 31, Worcester, Mass., 1, 2, Pittsburgh, Pa., 4-9.
DANIEL BOONE ON THE TRAIL (Central; J. W. Clinton, mgr.): Alpena, Mich., March 29, Onaway 30, Cheboygan 31, Sault Ste. Marie 1, Petoskey 2.
DANIEL BOONE ON THE TRAIL (Eastern; Chas. Teaff, mgr.): Seneca, N. Y., March 29, Lyons 30, Newark 31, Palmyra 1, Le Roy 2.
DETECTIVE, THE (W. A. Brady, mgr.): Philadelphia, Pa., March 21-2.
DODGE, SANFORD (E. S. Ford, mgr.): Comanche, Tex., March 28, 29, Albany 2, Henrietta 9.
DODSON, J. E. (Cohan and Harris, mgrs.): Memphis, Tenn., March 29, 30, Nashville 31, 1, Chattanooga 2.
DREW, JOHN (Charles Frohman, mgr.): Detroit, Mich., March 28-30, Grand Rapids 31, So. Bend, Ind., 1, Terre Haute 2.
ELI AND JANE (Harry Green, mgr.): Foster, Ia., 1, Bloomfield 2, Batavia 3, Birmingham 9.
ELLIOTT, MAXINE (George J. Appleton, mgr.): Brooklyn, N. Y., March 28-2.
FARNUM, DUSTIN (Liebler and Co., mgrs.): Montreal, P. Q., March 28-2.
FATAL WEDDING (Frank Gazzolo, mgr.): Camden, N. J., March 28-30, Paterson 31-2.
FAVERSHAM, WM. (The Shuberts, mgrs.): Cincinnati, O., March 28-2.
FIGHTING PARSON (W. F. Mann, prop.): Newport, Ark., March 29, Walnut Ridge 30, Jonesboro 31, Caruthersville, Mo., 1, Sikeston 2, Tamms, Ill., 3, Charleston, Mo., 4, Cairo, Ill., 5.
FISKE, MRS. Harrison Grey Fiske, mgr.): New York city March 29-April 23.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—indefinite.
FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27—indefinite.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Brooklyn, N. Y., March 28-2.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): St. Louis, Mo., March 27-2.
GIRL FROM U. S. A. (City; Harry Scott, mgr.): Memphis, Tenn., March 27-2.
GIRL FROM U. S. A. (Eastern; Harry Scott, mgr.): Potsdam, N. Y., March 29, Ogdensburg 30, Gouverneur 31, Carthage 1, Watertown 2, Lowville 4, Boonville 5, Rome 7, Seneca Falls 8, Geneva 9.
GIRL FROM U. S. A. (Western; Harry Scott, mgr.): New Harmony, Ind., March 30, Princeton 31.
GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Norfolk, Neb., March 29, Sioux City, Ia., 30, Yankton, N. D., 31.
GIRL OF THE MOUNTAINS (O. H. Wee, mgr.): South Bend, Ind., March 29, Cassopolis, Mich., 30, Chesaning 1, Bay City 2, Saginaw 3, Ft. Huron 5, Sandusky, O., 9.
GLASER, VAUGHAN (St. Elmo): Cleveland, O., March 28-2.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): Boston, Mass., March 28-2, Brooklyn, N. Y., 4-9.
GRAUSTARK (Southern): Darlington, S. C., March 29, Florence 30, Wilmington, N. C., 31, Fayetteville 1, Goldsboro 2, Tarboro 4, Wilson 5, Rocky Mt. 6, Henderson 7, Durham 8, Raleigh 9.
GRAUSTARK (Central): Bellaire, O., March 29, Sistersville, W. Va., 30, Clarksburg 31, Weston 1, Fairmont 2, Grafton 4, Buckhannon 5, Elkins 6, Parsons 7, Cumberland, Md., 8, Hagerstown 9.
GREAT DIVIDE, THE (Special; Henry Miller Co.): Omaha, Neb., March 31-2, Kansas City, Mo., 3-9.
GREET PLAYERS (Ben Greet, mgr.): New York city Feb. 21-April 30.
HACKETT, JAMES K.: New York city 4-9.
HACKETT, NORMAN (Jules Murry, mgr.): Cleveland, O., March 28-2.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Salt Lake City, U., March 28-31, Provo 1, 2, Grand Junction, Colo., 4, Leadville 5, Canon City 6, Pueblo 7, Colorado Springs 8.
HARVEST MOON (Charles Frohman, mgr.): Boston, Mass., March 20-April 9.
HEIRESS, THE (N. L. Stern, mgr.): Bucyrus, O., March 29, Marion 30, Loraine 31.
HIGGINS, DAVID (E. D. Stair, mgr.): Omaha, Neb., March 27-30.
HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city 4-9.
HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—indefinite.
HOUSE OF A THOUSAND CANDLES (Rowland and Gaskell, mgrs.): Banten, Ill., March 29, Robinson 31.
HOUSE OF A THOUSAND CANDLES (Rowland and Gaskell, mgrs.): Ellensburg, Wash., March 29, Spokane 30, Missoula, Mont., 31, Anaconda 1, Bozeman 2, Livingston 3, Big Timber 4, Billings 5, Miles City 7, Glendive 8, Dickinson 9.
IN OLD KENTUCKY (A. W. Dingwall's): Pittsburgh, Pa., March 28-2.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Knoxville, Tenn., March 28-2, Chattanooga 4-9.
IN WYOMING (H. E. Pierce, mgr.): Detroit, Mich., March 28-3, Youngstown, O., 4-6, Akron 7-9.
IRISH SENATOR (Jas. L. McCabe, mgr.): Aledo, Ill., March 29, Wyoming 30, Bradford 31, Sheffield 1, Ottawa 2, Benton, Wis., 4, Platteville 5, Dodgeville 6, Monroe 7, Broadhead 8, Evansville 9.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Atlantic City, N. J., March 28-2.
JUST A WOMAN'S WAY (E. F. Kreyer, mgr.): Dayton, O., March 28-30, Columbus 31-2.
JUST A WOMAN'S WAY (Sidney W. Pascoe's): Kansas City, Mo., March 28-2.
LADY FROM LOBSTER SQUARE (B. E. Forrester, mgr.): Atlantic City, N. J., March 31, 1, New York city 4—indefinite.
LILY, THE (David Belasco, mgr.): New York city Dec. 23—indefinite.
LION AND THE MOUSE (Co. A; Henry B. Harris, mgr.): Philadelphia, Pa., March 28-2.
LION AND THE MOUSE (Co. B; Henry B. Harris, mgr.): Salt Lake City, U., March 27-2.
MADAME X (Henry W. Savage, mgr.): New York city Feb. 2—indefinite.
MAN OF THE HOUR (Brady and Grismer's): Worcester, Mass., March 30.
MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): Grand Rapids, Mich., March 27-30, Jackson 31, Battle Creek 1, Kalamazoo 2, Peru, Ind., 4, La Fayette 5, Crawfordsville 6, Frankfort 7, Logansport 9.
MANNERING, MARY (The Shuberts, mgrs.): New York city Feb. 8—indefinite.
MANTELL, ROBERT B. (Wm. A. Brady, mgr.): Portland, Ore., March 29-2.
MASON, JOHN (The Shuberts, mgrs.): New York city March 28—indefinite.
MEADOWBROOK FARM (W. F. Mann, prop.): Dayton, Tenn., March 29, So. Pittsburg 30, Winchester 31, Shelbyville 1, Tullahoma 2, Fayetteville 4, Lewisburg 5.
MELVILLE, ROSH (J. E. Sterling, mgr.): Indianapolis, Ind., March 28-2, Dayton, O., 4-6, Columbus 7-9.
MILLER, HENRY: Lafayette, Ind., March 31, Decatur, Ill., 2.
MISS PATSY (Henry W. Savage, mgr.): Oshkosh, Wis., March 29, Fond du Lac 30, Milwaukee 31-2.
MONTE CRISTO (Klimt and Gazzolo, mgrs.): Montreal, P. Q., 4-9.
MOTHER (William A. Brady, mgr.): Chicago, Ill., March 28-9.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Minneapolis, Minn., March 27-2.
NAZIMOVA, MADAME (The Shuberts, mgrs.): New York city 4—indefinite.
NETHERSOLE, OLGA (Wallace Monroe, mgr.): St. Louis, Mo., March 28-2.
NORRIS, WILLIAM (A. D. Delamater, mgr.): Chicago, Ill., March 28—indefinite.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Chicago, Ill., March 27-9.
OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Brownwood, Tex., March 29, Coleman 30, Ballinger 31.
OLD HOMESTEAD (Frank Thompson, mgr.): Nashville, Tenn., March 28-30, Memphis 31-2, Atlanta, Ga., 4-6, Montgomery, Ala., 7, Birmingham 8, 9.
OLLY, MARIETTA (The Shuberts, mgrs.): New York city March 23—indefinite.
O'HARA, FISKE (Al. McLean, mgr.): Toledo, O., March 26-30, Springfield, Ill., 31-2, St. Louis, Mo., 3-8.
OUR NEW MINISTER (Harry Doel Parker, mgr.): Bridgeport, Conn., March 28, 29, Stamford 30, Honesdale, Pa., 31, Carbondale 1, Scranton 2, Binghamton, N. Y., 4, Elmira 5, Corning 6, Williamsport, Pa., 7, Lock Haven 8, Altoona 9.
PAIR OF COUNTRY KIDS (Eastern; C. Jay Smith, mgr.): Greenup, Ill., March 29, Paris 30, Carmi 31, Harrisburg 1, Paducah, Ky., 2, Fulmore, Ill., 3, Dongola 4, Cobden, 6, Murphysboro 6, Herrin 7, Christopher 8, Pinkneyville 9.
PAIR OF COUNTRY KIDS (Frank W. Link, mgr.): Oelwine, Ia., March 29, Semmer 30, Austin, Minn., 2.
PRINCE OF HIS RACE, A (Oscar Graham, mgr.): Clinton, Okla., March 29, Thomas 30, Cardell 31, Hobart 1, Mongum 2.
PATTON, W. B. (J. M. Stout, mgr.): Trenton, Mo., March 29, Moberly 30, Carrollton 31, Brookfield 1, Chillicothe 2, Brunswick 4.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): Brooklyn, N. Y., March 28-2.
POLLY OF THE CIRCUS (Fred Ratchelt, mgr.): Mitchell, S. D., March 29, Sioux Falls 30, Mason City, Ia., 31.
PRINCE CHAP (Fred R. Hoadley, mgr.): Hot Springs, Ark., March 29, Little Rock 30, Louisville, Ky., 3-9.
REBECCA OF SUNNY BROOK FARM (Klaw and Erlanger, mgrs.): Springfield, Mass., March 29, 30, Hartford, Conn., 31, 1, Waterbury 2.
ROBERTS, FLORENCE (The Shuberts, mgrs.): Los Angeles, Cal.—indefinite.
ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4-April 9.
ROBSON, MAY (L. S. Sire, mgr.): Chehalis, Wash., March 29, Tacoma 30, 31, Victoria, B. C., 1, Vancouver 2, Whatcom, Wash., 4, Everett 5, Portland, Ore., 6-9.
ROYAL SLAVE (George H. Bubb, mgr.): Vinton, Ia., March 30, Traer 31.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Battle Creek, Mich., March 29.
SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Chattanooga, Tenn., March 28-2.
SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—indefinite.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Kingston, Can., March 30, Hamilton 31.
SEVEN DAYS (Wazenhais and Kemper, mgrs.): Chicago, Ill., Jan. 9—indefinite.
SEVEN DAYS (Wazenhais and Kemper, mgrs.): New York city Nov. 10—indefinite.
SHEA, THOMAS E. (A. H. Woods, mgr.): Birmingham, Ala., March 28-2.
SKINNER, OTIS (Joseph Buckley, mgr.): Los Angeles, Cal., March 27-31.
SOTHERN, E. H., AND JULIA MARLOWE (The Shuberts, mgrs.): New York city March 21-2.
SQUAW MAN (Liebler and Co., mgrs.): Syracuse, N. Y., March 28-30, Rochester 31-2, Buffalo 4-9.
ST. ELMO (Vaughan Glaser, mgr.): Newark, N. J., March 28-2.
STAHL, ROSE (Henry B. Harris, mgr.): Cincinnati, O., March 28-2, Louisville, Ky., 4-6, Indianapolis, Ind., 7-9.
STARR, FRANCES (David Belasco, mgr.): Chicago, Ill., March 14-2.
STEWART, MAY (J. E. Cline, mgr.): Mankato, Kan., March 29, Morton 30, Oberlin 31.
SUNNY SOUTH (J. C. Rockwell, mgr.): Sandusky, Mich., March 29, Elkton 1, Sebewaing 2.
TALIAFERRO, MABEL (Frederic Thompson, mgr.): Chicago, Ill., March 28-9.
TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Barrington, Ill., March 29, Chrystal Lake 30, Woodstock 31, Sharon, Wis., 1, Delavan 2, Columbus 4, Mauston 5.
TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Novinger, Ga., March 29, Edina 30, Clayton 31, Palmyra 1, Quincy 2, Girard 4, Virden 5.
TEMPEST AND SUNSHINE (Southern; W. F. Mann, prop.): Morgantown, N. C., March 29, Hickory 30, Gastonia 31, Blackburg 1, Chester, S. C., 4, Union 5.
TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Caldwell, Okla., March 29, Kingman 30, Hutchinson, Kan., 31, Sterling 1, Wichita 2, Eldorado 4, Newton 5.
TEMPEST, MARIE (Charles Frohman, mgr.):

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Washington, D. C., March 28-April 2, Brooklyn, N. Y., 4-9.
THIEF, THE (Special): Chas. Frohman, mgr.): Denver, Col., March 28-2.
THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Newark, N. J., March 28-2, Boston, Mass., 4-16.
THIRD DEGREE (Co. B: Henry B. Harris, mgr.): Hutchinson, Kan., March 29, Salina 30, Junction City 31, Concordia 1, York, Neb., 2.
THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Pottstown, Pa., March 29, Reading 30, York 31, Harrisburg 1, 2.
TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Uniontown, Pa., March 29, Connellsville 30, Greensburg 31, Johnstown 1, Altoona 2, New York city 4-16.
TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Tulsa, Okla., March 29, Muscogee 30, So. McAlester 31, Oklahoma City 1, 2, Guthrie 3, El Reno 4, Enid 5, Hutchinson, Kan., 6, Salina 7, Junction City 8, Concordia 9.
TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Cairo, Ill., March 29, Centralia 30, Mattoon 31, Paris 1, Champaign 2.
TURNER, WILLIAM H. (Charles E. Blaney Amusement Co., mgrs.): Nashville, Tenn., March 28-2, Knoxville 4-9.
UNCLE DAVE HOLCOMB (Wm. Lawrence, mgr.): Holyoke, Mass., March 28-30, Shelbourn Falls 31, Turners 1, Ware 2, Monson 3, Northampton 5.
UNCLE JOSH PERKINS: Wharton, Tex., 1, Houston 2, Galveston 3, Brenham 4, Austin 5, Taylor 6, Rockdale 7, Waco 9.
UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibble, mgr.): St. Louis, Mo., March 27-2, Kansas City 3-9.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Meriden, Conn., March 29, Middletown 30, So. Manchester 31, Willimantic 1, New London 2.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Troy, N. Y., March 29, Glens Falls 30, Oneonta 31, Gloversville 1, Watertown 4, Oswego 5, Cortland 6, Geneva 7, Canandaigua 8.
VIA WIRELESS (Jules Murray, mgr.): Providence, R. I., March 28-2, Brooklyn, N. Y., 4-16.
VIRGINIAN, THE (J. H. Paiser, mgr.): Fargo, N. D., March 29, Grand Forks 30, Winnipeg, Man., 31-2.
WALKER, CHARLOTTE (David Belasco, mgr.): New York city Jan. 29—indefinite.
WALSH, BLANCHE (A. H. Woods, mgr.): Lincoln, Neb., March 30, Omaha 31-2.
WARFIELD, DAVID (David Belasco, mgr.): Springfield, Ill., March 29, Peoria 30, Indianapolis, Ind., 31-2.
WARNER, H. B. (Liebler and Co., mgrs.): New York city Jan. 21—indefinite.
WASTE (Frederic Thompson, mgr.): Baltimore, Md., March 28-2.
WHERE THERE'S A WILL (Maurice Campbell, mgr.): New York city Feb. 7-April 2.
WILDFIRE (Harry Doel Parker, mgr.): Grand Forks, N. D., March 29, Fargo 30, Brainard, Minn., 31, St. Paul 3-9.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Kansas City, Mo., March 27-2.
WHITE SQUAW, THE: Macon, Ga., March 29, Anniston, Ala., 30, Gadsden 31, Birmingham 1, 2, Tuscaloosa 3, Selma 4, Montgomery 5, Pensacola, Fla., 6, Mobile, Ala., 7, 8.
WILLIAMS, HATTIE (Charles Frohman, mgr.): New York city March 9—indefinite.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Janesville, Wis., March 29, Madison 30, La Crosse 31, Red Wing, Minn., 1, Stillwater 2, Minneapolis 3-9, St. Paul 7-10.
WILSON, FRANCIS (Charles Frohman, mgr.): New York city Dec. 27—indefinite.
WYOMING GIRL (Wm. F. Le Roy, mgr.): Sebree, Ky., March 29, Guthrie 30, Elkton 31, Russellville 1, Adairville 2.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ALHAMBRA STOCK: Houston, Tex.—indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Indianapolis, Ind.—indefinite.
ATTIC: Portland, Ore.—indefinite.
ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—indefinite.
AUDITORIUM: Kansas City, Mo., March 12—indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BAILEY, EDWIN: El Paso, Tex., Jan. 24-April 16.
BAYONNE (E. P. Bostwick, mgr.): Bayonne, N. J., Dec. 6—indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU (B. C. Herndon, mgr.): Savannah, Ga.—indefinite.
BIJOU (David B. Buffington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BROADWAY STOCK: Oakland, Cal.—indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALIFORNIA (Walter Smith, mgr.): Sacramento, Cal.—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 26—indefinite.
FORBES: Brooklyn, N. Y., Aug. 28—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O.—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 5—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HALL, DON C.: Cincinnati, O., Feb. 7-April 2.
HARCOURT COMEDY CO. (Chas. H. Harris, mgr.): Auburn, N. Y.—indefinite.
HAYWARD, GRACE: Rockford, Ill.—indefinite.
HIMMELEIN'S YANKEE DOODLE STOCK (Geo. V. Haledan, mgr.): Superior, Wis.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James R. Moore, mgr.): Portland, Me., April 19—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
LEWIS-OLIVER STOCK (Otis Oliver, mgr.): Manitowoc, Wis.—indefinite.
LYCEUM: St. Joseph, Mo.—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Albany, N. Y.—indefinite.
MACK-LEONE: Salt Lake City, U.—indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Delphos, O.—indefinite.
MARTIN (Geo. E. Cochrane, mgr.): Kansas City, Mo.—indefinite.
MARVIN (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MOREY: Wa. rloo, Ia., Dec. 25—indefinite.
NATIONAL (Paul Casseneuve, mgr.): Montreal, P. Q.—indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York city Nov. 9—indefinite.
NICKERSON: Des Moines, Ia.—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 2—indefinite.
ORPHEUM (Grant Lafferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PEOPLE'S THEATRE: Chicago, Ill.—indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 25—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SAVOY THEATRE: Atlantic City, N. J.—indefinite.
SHERMAN: Rockford, Ill.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SHUBERT: Seattle, Wash.—indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—indefinite.
TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Des Moines, Ia.—indefinite.
VICTORIA THEATRE: Lafayette, Ind.—indefinite.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburg, Kan., Jan. 23—indefinite.
WILLIAMS AND STEVENS: Mobile, Ala., March 7—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb.—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 22—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amsden, mgr.): Bellefontaine, O., March 28-2.
BOYER STOCK (Chas. B. Mills, mgr.): Poughkeepsie, N. Y., March 28-2, Troy 4-9.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Middletown, N. Y., March 28-2, Honesdale, Pa., 4-9.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Augusta, Me., March 28-2.
CUTTER STOCK (Wallace R. Cutter, mgr.): Piqua, O., April 4—indefinite.
ELKHARDT'S IDEALS (Oliver Elkhardt, mgr.): Vernon, B. C., March 28-2, Revelstoke 4-9.
GUY STOCK (Western): Streator, Ill., March 27-3, Monmouth 4-9.
HARVEY STOCK (Northern: J. S. Garside, mgr.): Springfield, Ill., March 27-2.
HARVEY STOCK (Southern: L. A. Emmert, mgr.): Racine, Wis., March 28-31, Waukegan 1-3.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Villisca, Ia., March 28-2.
HICKMAN-BESSEY (Harry G. Libon, mgr.): Hannibal, Mo., March 28-2, Moberly 3-9.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Oberlin, Kan., March 31-2.
KEITH STOCK (Cato S. Keith, mgr.): Pontiac, Mich., March 28-2, Defiance, O., 4-9.
LA PORTE, MAE, STOCK (Joe McEnroe, mgr.): Muncie, Ind., March 28-9.
LATIMORE-LEIGH STOCK (Earnest Latimore, mgr.): Fayetteville, Ark., March 28-2.
LATIMORE-LEIGH STOCK (Western: Bert Leigh, mgr.): Alton, Ill., March 28-2, De Soto, Mo., 4-9.
LONG, FRANK E. (Frank E. Long, mgr.): Gillette, Wyo., March 31-2, Sheridan 4-9.
MAHER, PHIL (Leslie E. Smith, mgr.): Guelph, Ont., March 28-2, Brantford 4-9.
MANHATTAN STOCK (C. W. Russell, mgr.): Sandusky, O., March 28-2.
MOCK SAD ALLI STOCK (S. L. Kelly, mgr.): Neenah, Wis., March 28-2.
MORGAN STOCK: Cedar Rapids, Ia., March 21-2.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Waterloo, Ia., March 28-2, Sterling, Ill., 4-9.
ORPHEUM STOCK: Peru, Ind., March 28-2, Kokomo 4-9.
ROSAR-MASON STOCK (Peter C. Rosar, mgr.): Marion, Ind., March 28-9.
SEE, WILLIAM (Lee McClellan, mgr.): Stanley, N. D., March 28-2.
WINNINGER BROS. STOCK (Frank Winninger, mgr.): Canton, Ill., March 28-2, Lincoln 4-9.

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OPERA AND MUSICAL COMEDY.

ABORN ENGLISH GRAND (Milton and Sargent Aborn, mgrs.): Cincinnati, O., March 27-23.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 4—indefinite.
ALASKAN, THE (William Cullen, mgr.): Seattle, Wash., March 27-2.
AMERICAN IDEA (Cohan and Harris, mgrs.): Jersey City, N. J., March 28-2.
ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—indefinite.
BERNARD, SAM (The Shuberts, mgrs.): St. Louis, Mo., March 27-2.
BLACK PATTI (R. Voelckel, mgr.): Philadelphia, Pa., March 28-2, Camden, N. J., 4-6, Bayonne 7-9.
BOSTON GRAND OPERA (Henry Russell, mgr.): Providence, R. I., March 28-30, New Haven, Conn., 1, 2.
BRIGHT EYES (J. M. Gaites, mgr.): New York city Feb. 28-April 2.
BUSTER BROWN (Western: E. H. Fitzhugh, mgr.): Vincennes, Ind., March 29, Mt. Carmel, Ill., 30, Mt. Vernon 31, Belleville 1, East St. Louis 2.
BUSTER BROWN (Eastern: E. A. Denman, mgr.): Union City, Ind., March 29, Muncie 30, Marion 31, Logansport 1, Lafayette 2.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Indianapolis, Ind., March 29, 30, Lafayette 31, Champaign, Ill., 1, Decatur 2.
CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Owensboro, Ky., March 29, Hopkinsville 30, Madisonville 31, Henderson, 1, Evansville, Ind., 2, Cairo, Ill., 3, Paducah, Ky., 4, Marion, Ill., 5, Centralia 6, Mattoon 7, Terre Haute, Ind., 8-10.
CHOCOLATE SOLDIER (F. C. Whitney mgr.): New York city Sept. 13—indefinite.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.
DE ANGELIS, JEFFERSON (The Shuberts, mgrs.): Pittsburgh, Pa., March 28-2.
DICK WHITTINGTON (The Shuberts, mgrs.): Cincinnati, O., March 28-2, St. Louis, Mo., 3-9.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): Philadelphia, Pa., Feb. 28—indefinite.
EIGHT BELLS (Byrne Bros., mgrs.): Syracuse, N. Y., March 28-2.
FIELDS, LEW (Lew Fields, mgr.): Boston, Mass., March 28-9.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Baltimore, Md., 4-9.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Greensboro, N. C., March 29, Durham 30, Danville, Va., 31, Lynchburg 1, Roanoke 2.
FOY, EDDIE (The Shuberts, mgrs.): New York city March 28-2, Brooklyn 4-9.
FRENCH OPERA (The Shuberts, mgrs.): Washington, D. C., March 28-2.
GENEE, ADELINE (Klaw and Erlanger, mgrs.): Chicago, Ill., March 20-9.
GIRL AT THE HELM (H. H. Frazee, prop.): Hammond, Ind., March 27-31.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill.—indefinite.
GIRL QUESTION (Eastern: David Seymour, mgr.): North Bay, Ont., March 29, Renfrew 30, Ottawa 31, Brockville 1, Kingston 2, Belleville 4, Woodstock 5, St. Thomas 6, London 7, St. Catharines 8.
GIRL THAT'S ALL THE CANDY (R. M. Garfield, mgr.): Regina, Sask., March 29, 30, Indian Head 31, Wolseley 1, Wapella 2, Moosomin 4, Virden 5, Brandor 6, Wawanesa 7, Elgin 8, Deloraine 9.
GIRL WITH THE WHOOPING COUGH (Al. H. Woods, mgr.): Washington, D. C., March 28-2, Philadelphia, Pa., 4-9.
GLASER, LULU (The Shuberts, mgrs.): Chicago, Ill., March 28-9.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): St. Paul, Minn., March 27-2.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Atlantic City, N. J., March 28-30.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 15-April 2.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
IN PANAMA (Al. Rich Co., mgrs.): Burlington, Vt., March 28, Glens Falls, N. Y., 29, North Adams, Mass., 30, Danbury, Conn., 31, Kingston, N. Y., Newburgh 2.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Kansas City, Mo., March 28-30.
JOLLY BACHELORS (Lew Fields, mgr.): New York city Jan. 6—indefinite.
KING DODO (John Cort, mgr.): Selma, Ala., March 29, Montgomery 30, Birmingham 31, Atlanta, Ga., 1, 2, Macon 4, Savannah 5, Charleston, S. C., 6, Augusta, Ga., 7, Columbia, S. C., 8, Spartanburg 9.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
LITTLE JOHNNY JONES (H. A. Morrison, mgr.): Victoria, Tex., March 29, Bay City 30, Houston 31, Galveston 1, Beaumont 2, Lake Charles, La., 3, Jenning 4, Crowley 5, Lafayette 6, Morgan City 7, New Iberia 8, Opelousas 9.
LOVE CURE (Henry W. Savage, mgr.): Kalamazoo, Mich., March 29, Grand Rapids 30, Detroit 31-2.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Worcester, Mass., March 28-2.
MANHATTAN OPERA CO. (Robt. Kane, mgr.): Asheville, N. C., 28-2.
MA'S NEW HUSBAND (Harry Scott, mgr.): Petersburg, Ill., March 29, Gibson City 30, Rossville 31, Piper City 1, Fairbury 2, Joliet 3, Mendota 4, Amboy 5, Shabbona 6, De Kalb 7, Belvidere 8, Beloit, Wis., 9, Madison 10.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Hamilton, Ont., March 29, 30, Kingston 31.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Oakland, Cal., March 27-31.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Chicago, Ill., Jan. 16—indefinite.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10—indefinite.
MOORE, VICTOR (Cohan and Harris, mgrs.): Brooklyn, N. Y., March 28-2.
MOTOR GIRL: Philadelphia, Pa., March 28-9.
NEWLYWEDS AND THEIR BABY, THE (Geo. Goetz, mgr.): Chicago, Ill., March 20-2.
POWELL AND COHEN MUSICAL COMEDY (I. Kent Cohen, mgr.): Streator, Ill., March 21-10.
PRIMA DONNA, THE (Charles B. Dillingham, mgr.): Pittsburgh, Pa., March 21-April 2.
PRINCE OF TO-NIGHT (Ed R. Salter, mgr.): San Antonio, Tex., March 29, 30, El Paso 31, Tucson, Ariz., 1, Phoenix 2.
QUEEN OF THE MOULIN ROUGE: Rochester, N. Y., March 28-30, Buffalo 31-2.
RED MILL: Medford, Ore., March 29, Albany 30.
RING, BLANCHE (Lew Fields, mgr.): New York city Feb. 10—indefinite.
SCHOOL DAYS (Stair and Havlin, Inc., mgrs.): Milwaukee, Wis., March 27-2.
SIDNEY, GEORGE (Al. Herman, mgr.): Norfolk, Va., March 28-2, Richmond 4-9.
SILVER THREADS: Atlanta, Ga., March 28-2.
SKYLARK, A (Henry B. Harris, mgr.): Baltimore, Md., March 28-2, New York city 4—indefinite.
SMART SET (Barton and Wiswell, mgrs.): Philadelphia, Pa., March 28-2.
SOUL KISS (Mittenthal Bros., mgrs.): Fall River, Mass., 2.
SUPERBA (Edwin Warner, mgr.): Montreal, P. Q., March 28-2.
TEAL'S, RAYMOND, MUSICAL COMEDY: Wichita, Kan.—indefinite.
THREE TWINS (Joseph M. Gaites, mgr.): New Orleans, La., March 27-2, Mobile, Ala., 4, Montgomery 5, Birmingham 6, Atlanta, Ga., 7-9.
THREE TWINS (Jos. M. Gaites, mgr.): Philadelphia, Pa., March 28-9.
TIME, THE PLACE AND THE GIRL (Eastern: H. H. Frazee, prop.): New Orleans, La., March 27-2, Baton Rouge 3, Vicksburg, Miss., 4, Greenville 5, Clarksdale 6, Jackson, Tenn., 7, Union City 8, Paducah, Ky., 9.
TIME, THE PLACE AND THE GIRL (Western: H. H. Frazee, prop.): Michigan City, Ind., March 2-31, Lansing, Mich., 29, Kalamazoo 30.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—indefinite.
VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Minneapolis, Minn., March 27-2, Duluth 4-6, Superior, Wis., 7, Ashland 8, Ishpeming, Mich., 9.
WARD AND VOKES (E. D. Stair, mgr.): Washington, D. C., March 28-2.
WIDOW JONES (Arthur A. Lotto, mgr.): Guthrie, Okla., March 29, El Reno 30, Shawnee 31, McAlester 1, Tulsa 2, Sapulpa 3, Joplin, Mo., 4, Ft. Scott, Kan., 5, Omaha, Neb., 6-9.
WINE, WOMAN AND SONG (M. M. Theise, mgr.): Chico, Cal., March 30, Red Bluff 31.
WIZARD OF WISELAND (Eastern: Harry Scott, mgr.): Wapakoneta, O., March 29, St. Marys 30.
YANKEE PRINCE (Cohan and Harris, mgrs.): Danbury, Conn., March 29, New Britain 30, New Haven 31, Pittsfield, Mass., 1, North Adams 2.

MINSTRELS.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 10—indefinite.
EVANS' HONEY BOY MINSTRELS (J. B. Isaacs, mgr.): New York city March 28-2.
FIELD'S (Al. G. Field, mgr.): Denver, Colo., March 27-2.
RICHARDS AND PRINGLE'S: Decatur, Ala., March 29, Pulaski, Tenn., 30, Gallatin 31.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): St. Joe, Mo., March 31-2, Kansas City 4-9.
AVENUE GIRLS (Lou Cuttin, mgr.): Cincinnati, O., March 28-2, Chicago, Ill., 4-9.
BEHMAN SHOW (Jack Singer, mgr.): Newark, N. J., March 28-2, Hoboken 4-9.
BIG REVIEW (Henry P. Dixon, mgr.): Brooklyn, N. Y., March 28-9.
BOHEMIANS (Al. Lubin, mgr.): Wilkes-Barre, Pa., March 28-30, Scranton 31-2, Albany, N. Y., 4-6, Troy 7-9.
BON TONS (Weber and Rush, mgrs.): Brooklyn, N. Y., March 28-9.
BOWERY (E. M. Rosenthal, mgr.): New York city March 28-2, Brooklyn, N. Y., 4-16.
BRIGADIERS (Wash. Martin, mgr.): Chicago, Ill., March 28-2.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Montreal, P. Q., March 28-2, Toronto, Ont., 4-9.
CENTURY GIRLS (John Moynihan, mgr.): Louisville, Ky., March 28-2, Cincinnati, O., 4-9.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Scranton, Pa., March 28-30, Wilkes-Barre 31-2, Paterson, N. J., 4-6, Jersey City 7-9.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Providence, R. I., March 28-2, Boston, Mass., 4-9.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Boston, Mass., March 28-2, New York city 4-9.
COZY CORNER GIRLS (Sam Robinson, mgr.): Troy, N. Y., March 28-30, Albany 31-2, Montreal, P. Q., 4-9.
CRACKERJACKS (Harry Leoni, mgr.): Brooklyn, N. Y., March 21-2, New York city 4-9.
DAINTY DUCHESS (Weber and Rush, mgrs.): New York city March 28-2, Albany, N. Y., 4-6, Schenectady 7-9.
DREAMLANDS (Issy Grodz, mgr.): Cleveland, O., March 28-2, Pittsburgh, Pa., 4-9.
DUCKLINGS (Frank Calder, mgr.): Philadelphia, Pa., March 28-2, Scranton 4-6, Wilkes-Barre 7-9.
EMPIRE (Jess Burns, mgr.): Milwaukee, Wis., March 21-26, Minneapolis, Minn., 28-2, St. Paul 4-9.
FADS AND FOLLIES (Charles R. Arnold, mgr.): Washington, D. C., March 28-2, Wheeling, W. Va., 4-6, Columbus, O., 7-9.
FASHION PLATES (Harry Montague, mgr.): Milwaukee, Wis., March 28-2, Minneapolis, Minn., 4-9.
FAY FOSTER (John Grieves, mgr.): Philadelphia, Pa., March 28-2, Wilkes-Barre 4-6, Scranton 7-9.
FOLLIES OF THE DAY (Barney Gerard, mgr.): St. Louis, Mo., March 28-2, Indianapolis, Ind., 4-9.
FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Chicago, Ill., March 28-2, Cincinnati, O., 4-9.
FROLICSOME LAMBS (T. E. Block, mgr.): Pittsburgh, Pa., March 28-2, Washington, D. C., 4-9.
GAIETY GIRLS (Pat White, mgr.): Jersey City, N. J., March 28-30, Paterson 31-2, New York city 4-9.
GAY MASQUERADERS (Harry Hill, mgr.): New York city March 28-2, Philadelphia, Pa., 4-9.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Cincinnati, O., March 28-2, Louisville, Ky., 4-9.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Omaha, Neb., March 28-2, Minneapolis, Minn., 4-9.
GOLDEN CROOK (Jacobs and Jorman, mgrs.): Philadelphia, Pa., March 28-2, Baltimore, Md., 4-9.
HASTINGS (Harry Hastings, mgr.): Milwaukee, Wis., March 28-2, Chicago, Ill., 4-16.
IMPERIALS (Slim Williams, mgr.): St. Paul, Minn., March 28-2, St. Joe, Mo., 7-9.
IRWIN'S BIG SHOW: Toledo, O., March 28-2, Detroit, Mich., 4-9.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Cleveland, O., 4-9.
JERSEY LILIES (Wm. S. Clark, mgr.): Buffalo, N. Y., March 28-2, Toronto, Ont., 4-9.
JOLLY GIRLS (Richard Parton, mgr.): Boston, Mass., March 21-2, Troy, N. Y., 4-6, Albany 7-9.
KENTUCKY BELLES (Robert Gordon, mgr.): Kansas City, Mo., March 28-2, St. Louis 4-9.
KNICKERBOCKERS (Louis Roble, mgr.): Rochester, N. Y., March 28-2, Schenectady 4-6, Albany 7-9.
LADY BUCCANEERS (Harry Strauss, mgr.): Chicago, Ill., March 28-2, Milwaukee, Wis., 4-9.
LID LIFTERS (H. S. Woodhull, mgr.): Baltimore, Md., March 28-2, Washington, D. C., 4-9.
LYRIC STOCK BURLESQUE (Ed B. Franks, mgr.): Seattle, Wash.—indefinite.
MAJESTICS (Fred Irwin, mgr.): Detroit, Mich., March 28-2, Chicago, Ill., 4-9.
MARATHON GIRLS (Phil Sheridan, mgr.): Chicago, Ill., March 21-2, Cleveland, O., 4-9.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Hoboken, N. J., March 28-2, New York city 4-9.
MERRY MAIDENS (Harry Hedges, mgr.): Indianapolis, Ind., March 28-2, Louisville, Ky., 4-9.
MERRY WHIRL (Louis Epstein, mgr.): Columbus, O., March 28-30, Wheeling, W. Va., 31-2, Pittsburgh, Pa., 4-9.
MISS NEW YORK, JR. (Ed Eshapper, mgr.): New York city March 28-2, Brooklyn 4-16.
MORNING, NOON AND NIGHT (Walter Bemberg, mgr.): Paterson, N. J., March 28-30, Jersey City 31-2, Boston, Mass., 4-16.
MOULIN ROUGE (Chas. Edwards, mgr.): Boston, Mass., March 28-9.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Chicago, Ill., March 28-9.
QUEENS OF THE JARDIN DE PARIS: Louisville, Ky., March 28-2, St. Louis, Mo., 4-9.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Schenectady, N. Y., March 28-30, Albany 31-2, Boston, Mass., 4-9.
RENTZ-SANTLEY (George Leavitt, mgr.): Kansas City, Mo., March 28-2, Omaha, Neb., 4-9.
RIALTO ROUNDERS (Dave Kraus, mgr.): Wheeling, W. Va., March 24-26, Pittsburgh, Pa., 28-2, Buffalo, N. Y., 4-9.
RICE AND BARTON'S (Chas. Barton, mgr.): Springfield, Mass., March 28-30, Holyoke 31-2, New York city 4-9.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Minneapolis, Minn., March 28-2, Milwaukee, Wis., 4-9.
ROSE HILL (Rice and Barton, mgrs.): Philadelphia, Pa., March 28-2, Newark, N. J., 4-9.
ROSE SYDELL (W. S. Campbell, mgr.): New York city March 28-2, Providence, R. I., 4-9.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Boston, Mass., March 28-2, Springfield 4-6, Holyoke 7-9.
SAM DEVERE (Louis Starke, mgr.): Brooklyn, N. Y., March 21-2, New York city 4-9.
SAM SCRIBNER'S (Morris Weinstock, mgr.): New York city March 28-2, Philadelphia, Pa., 4-9.
SAM T. JACK'S (Will Boehm, mgr.): Washington, D. C., March 28-2, Baltimore, Md., 4-9.
SERENADERS (James Weedon, mgr.): St. Louis, Mo., March 28-2, Kansas City 4-9.
STAR AND GARTER (Al. Nathan, mgr.): Cleveland, O., March 28-2, Columbus 4-6, Wheeling, W. Va., 7-9.
STAR SHOW GIRLS (John T. Baker, mgr.): Buffalo, N. Y., March 28-2, Detroit, Mich., 7-9.
TIGER LILIES (W. N. Drew, mgr.): Albany, N. Y., March 28-30, Troy 31-2, Jersey City, N. J., 4-9, Paterson 7-9.
TOWN TALK (Barney Gerard, mgr.): New York city March 28-2, Newark, N. J., 4-9.
TROCADEROS (C. H. Waldron, mgr.): Toronto, Ont., March 28-2, Rochester, N. Y., 4-9.
UMPIRE (Chas. Donoghue, mgr.): Detroit, Mich., March 28-2, Chicago, Ill., 4-9.
VANITY FAIR (Harry Hill, mgr.): Albany, N. Y., March 28-30, Schenectady 31-2, Brooklyn 4-16.
WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): Toronto, Ont., March 28-2, Buffalo, N. Y., 4-9.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Philadelphia, Pa., 4-9.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Baltimore, Md., March 28-2, Philadelphia, Pa., 4-9.
YANKEE DOODLE GIRLS (Sol. Myers, mgr.): Newark, N. J., March 28-2.

BANDS.

CREATORE AND HIS BAND: Winsted, Conn., New Haven March 30, Middletown, Springfield Mass. 31, Webster, Mass., Southbridge 1, New Bedford, Brockton 2, Lynn 3, Boston 4, Newport, R. I., 5, Fall River, Mass., 6, Worcester 7, Manchester, N. H., 8, Concord 9, Portland 7.
ELLERY ITALIAN BAND: Connellsville, Pa., March 29, Greensburg 30, Butler 31, Beaver Falls 1, Salem, O., 2, Canal Dover 3, Massillon 4, Wooster 5, Van Wert 6, Ft. Wayne, Ind., 7, La Porte 8.

MISCELLANEOUS.

BARNUM AND BAILEY CIRCUS: New York city March 24—indefinite.
DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Chillicothe, O., March 28-2, Hamilton 3-9.
FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Joliet, Ill., March 28-2.
HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 9—indefinite.
ITA, MENTALIST (Chas. L. Lynne-Tallon, mgr.): Holland, Mich., March 28-3, Cadillac 4-11.
LEONARD AMUSEMENT CO.: Castleton, N. Y., 4-16.
LITCHFIELD, NEIL, TRIO: Ligonier, Pa., March 29, Belleville 30, Millintown 31, Mechanicsburg 1, Liverpool 2.
NEWMAN, THE GREAT: Jamestown, N. D., March 27-29, Valley City 30-1.
POWERS' HYPNOTIC SHOW (Frank J. Powers, mgr.): Ishpeming, Mich., March 28-2.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—indefinite.
ST. DENIS, RUTH: Cincinnati, O., March 28-1.
SCHUMANN-HEINK, MME.: Indianapolis, Ind., 4.
SMITH (Albert P. Smith, mgr.): Bonaparte, Ia., March 28-30, Alexandra, Mo., 31-2, Glenwood 4-6, Unionville 7-9.
THURSTON, HOWARD (Dudley McAdow, mgr.): Buffalo, N. Y., March 28-2, Toronto, Ont., 4-9.

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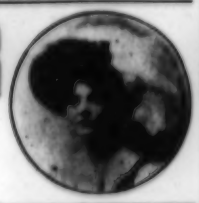

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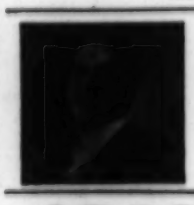

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